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USEFUL REFERENCE SERIES, NO. 4

MODERN DRAMA AND OPERA

MODERN DRAMA AND OPERA

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A Reading List
on the Works of

D'ANNUNZIO, HAUPTMANN, IBSEN, JONES, MAETERLINCK, PHILLIPS, PINERO, ROSTAND, SHAW, SUDERMANN
and of
DEBUSSY, PUCCINI, RICHARD STRAUSS

Compiled by

Mrs. CLARA (MULLIKEN) NORTON
FRANK K. WALTER
FANNY ELSIE MARQUAND

BOSTON, MASS.
THE BOSTON BOOK COMPANY
1911

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PART I

MODERN DRAMAS

BY

MRS. CLARA (MULLIKEN) NORTON

B. A. (Nebraska); B. L. S. (N. Y. State Library School)

and

FRANK K. WALTER

Vice-Director, New York State Library School

130506

PREFACE TO PART I

This list aims to cover the best English editions or translations of the dramatic works of these authors, whether published in collections or separately. The annotations and references to critical reviews accompanying the dramas listed are followed by general critical and biographical articles selected from sources in English, and include separate books, periodicals and analytical chapters of books.

Much additional matter and many more of the particular dramas of these authors are to be found in the native tongue in which they write. This is notably true of Hauptmann and Sudermann.

Stoeckius, in his "Naturalism in Modern German Drama," includes a full biographical list of the German material relating to Hauptmann. In the cases of Ibsen and Maeterlinck the number of translated dramas tallies closely with the number of originals. For a fairly complete list of their published plays *see* Hale's "Dramatists of To-day." The publisher is given for each volume of plays, and in most cases prices are quoted. No abbreviations not immediately intelligible to the user have been included. With few exceptions the books listed have been personally examined by the compiler.

PREFACE TO SECOND EDITION OF PART I

The principal changes made in the entries of the first edition, prepared by Mrs. Norton in 1906, have been additional citations of reviews, alternative editions available, and the correction of a few obvious errors.

The general purpose has not been changed and no attempt at completeness or scholarly bias made. A liberal policy of selection has been followed and an attempt made to keep the list fairly to date. More than two hundred additional entries of books, periodical articles and analyticals have been made and more than four hundred additional citations made to reviews. A table of contents and a title index of dramas mentioned have been made. In the sections on criticism, a number of acted but unpublished plays, with critical references, have been noted.

Two new sections, on Henry Arthur Jones and Pinero, permit some comparative study of the "literary drama" of the first edition and the "stage play" as represented in the work of these two prominent English playwrights. As the original notes on these sections were destroyed in the New York State Library fire credit for their present form is largely due to three members of the class of 1911 of the New York State Library School: Mrs. Philip L. Allen and Mr. Sylvester J. Carter, who collected the material on which the present section on Pinero is based, and Miss Ruth F. Eliot who collected that on Henry Arthur Jones.

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THE MODERN DRAMA;

ITS TRAITS, TENDENCIES AND TECHNIQUE

Adams, William Davenport, comp. Dictionary of the drama; a guide to the plays, playwrights, players and playhouses of the United Kingdom and America from the earliest times. v. 1. O. Phil., 1904. Lippincott, $3. To be complete in 2 v.

Finds a place here merely as a guidebook to a vast body of varied theatrical publications. Reviewed in Nation, Nov. 17, 1904, 79: 400.

Archer, William. Study and stage, a yearbook of criticism. 250 p. D. Lond., 1899. Richards, 5s.

One year's notes on the stage, written in journalistic style, but level-headed and intelligent in perspective. Mr. Archer is the eminent translator of most of Ibsen's dramas.

Reviewed in Academy, Dec., 1899, 57: 715–16; Saturday Rev., Nov. 18, 1899, 88: 643; Spectator, June 30, 1900, 84: 903.

Baughan, E. A. Literature in drama. Fortnightly Rev. 90: 775–82, Nov., 1908. *Same,* Living Age, 259: 781–7, Dec. 26, 1908.

Discusses modern literary possibilities of the drama.

Borsa, Mario. English stage of today; tr. by Selwyn Brinton. O. Lond., 1908. Lane, $2.50.

Discusses most of the present prominent dramatists in an interesting, scholarly fashion.

Reviewed in Academy, Dec. 14, 1907, 73: 250; Athenæum, Feb. 15, 1908, 1: 204; Dial, Apr. 16, 1908, 44: 248; Independent, May 7, 1908, 64: 1039; Nation, Dec. 26, 1907, 85: 594; Putnam's, May, 1908, 4: 234.

Clarence, Reginald. "The Stage" cyclopedia; a bibliography of plays. 503 p. O. Lond. 1909. "The Stage." 10s. 6d.

"An alphabetical list of plays and other stage pieces of which any record can be found since the commencement of the English Stage, together with descriptions, authors' names, dates and places of production."

Chiefly useful in tracing, through titles and dates of production, criticisms and descriptive articles not recorded in the ordinary periodical index and for the frequent references to sources and adaptations.

Clapp, Henry Austin. Reminiscences of a dramatic critic, with an essay on the art of Henry Irving. 241 p. O. Bost., 1902. Houghton, $1.75.

The American stage during the last thirty years. His criticisms are full of taste and penetration. *Spectator.*

Colby, Frank Moore. Adventures of a play-goer. (*See* his Imaginary obligations. 1904. p. 118–66.)

Colton, Arthur. Drama and the play. (*See* North American Rev., Jan., 1911, 193: 72–82.)

Comparison of the "literary drama" and "the stage play."

Courtney, William Leonard. Modern social drama as influenced by the novel. (*See* Fortnightly Rev., 1902, 77: 666–74.)

A lecture delivered in Feb., 1902, at the Birmingham and Midland Institute. Mr. Courtney is editor of the Fortnightly Review and is prominent as a dramatic critic.

Eaton, Walter Prichard. At the New Theatre and others; the American stage: its problems and performances. 359 p. O. Bost., 1910. Small, $1.50 net.

"Survey of the American stage during the two seasons of 1908–10. A sound but slightly biased account of the theatrical syndicate is followed by a discussion of the virtues and defects of the New Theatre, criticism of the plays produced there and at other New York theatres, and a number of dramatic essays." *A. L. A. Book List.*

Reviewed in Nation, Nov. 24, 1910, 91: 505; N. Y. Times, Nov. 12, 1910, 15: 630.

Faguet, Emile. The symbolical drama. (*See* International Mo., Dec., 1903, 8: 329–41.)

A member of the French Academy gives definite ideas as to the existence of symbolism in the different dramas of Ibsen and Maeterlinck.

Faxon, Frederick Winthrop. Dramatic Index, 1909-10. Boston Book Co. 2 v. sq. O. 1910-11. $3.50 each.

Annual cumulation, with additions, of the quarterly lists in the *Bulletin of Bibliography*. Also forms Part II of the annual *Magazine Subject-Index*. (Boston Book Co., $5.50 per vol.) Includes references to periodical articles relating to dramatic authors, criticisms, plots, portraits, and dramatic illustrations.

Filon, Pierre Marie Augustin. The English stage, being an account of the Victorian drama; tr. from the French by Frederic Whyte, with an introduction by H. A. Jones. 319 p. O. N. Y., 1897. Dodd, $2.50.

Appeared first in *Revue des deux mondes*. Includes summaries, criticisms and prophecies, with chapters on Pinero and Ibsen.

Reviewed in Westminster Rev., Feb., 1897, 147: 151-5, by Stoddard Dewey.

Fiske, Mrs. Minnie Maddern. Matter of the play. (*See* International Mo., 1902, 5: 629–44.)

Concerned with the stage interpretation of the problem play.

Francke, Kuno. History of German literature as determined by social forces. Ed. 4. 595 p. O. N. Y., 1901. Holt, $2.50.

An enlargement of his *Social Forces in German Literature* to include a treatment of contemporary German drama. A scholarly work summing up the complex forces in modern German society, but not always just in criticizing the details of the different dramas.

Freytag, Gustav. Technique of the drama; an exposition of the dramatic composition and art . . . tr. from the 6th German ed. by E. J. MacEwan. Ed. 3. 395 p. D. Chic., 1900. Scott, Foresman, $1.50.

One of the best-known general discussions of the subject. Needs supplementing with later material but still one of the familiar references in college courses.

Gaffney, Fannie Humphreys. Modern dramatic realism. (*See* Arena, Apr., 1903, 29: 391–6.)

Greenslet, Ferris. Theory of the drama. (*See* Forum, July, 1899, 27: 631–40.)

A thoughtful discussion of dramatic pleasure and its source.

Hale, Edward Everett, Jr. Dramatists of today: Rostand, Hauptmann, Sudermann, Pinero, Shaw, Phillips, Maeterlinck; being an informal discussion of their significant work. 236 p. D. N. Y., 1905. Holt, $1.50.

"Essays reprinted partly from the Dial, dealing mainly with continental plays seen on the American stage. Of lighter weight and narrower scope than Huneker's *Iconoclasts*. Temperate, conservative, readable, reliable." A chatty and entertaining book for the general reader to consult first, but one which he may safely neglect for the further study of any particular author. The bibliographic lists add to its value as a popular guide.

Reviewed in Atlantic Mo., June, 1905, 95: 842; Nation, July 6, 1905, 81: 14; Outlook, May 13, 1905, 80: 138; Dial, May 16, 1905, 38: 357; Critic, July, 1905, 47: 90.

Hamilton, Clayton Meeker. Theory of the theatre and other principles of dramatic criticism. 251 p. D. N. Y., 1910. Holt, $1.50.

"Papers that illustrate certain steady principles of dramatic criticism." *Bk. Rev. Digest.*

"A live book, tho not a permanent one." *Independent.*

Reviewed in Bookman, May, 1910, 31: 301; Dial, June 16, 1910, 48: 420; Independent, Sept. 1, 1910, 69: 484; Nation, May 19, 1910, 90: 518; Review of Reviews, June, 1910, 41: 768.

Hapgood, Norman. Stage in America, 1897–1900. 408 p. D. N. Y., 1901. Macmillan, $1.75.

Discusses the syndicate, theatrical conditions, prevailing types of plays, prominent actors, plays and dramatists. "Even those who are unable to agree unreservedly with his precepts and conclusions will appreciate the vigor and general intelligence of his convictions and his comprehension of the fundamental principles upon which the theatre must be conducted if it is to demonstrate its right to be considered an art."

Reviewed in Bookman, 13: 241; Nation, 72: 401; Dial, 30: 335; Spectator, May, 1901, 1: 704; Literature, 8: 465; Critic, 41: 129.

—— Theory of dramatic criticism. (*See* Forum, Mar., 1899, 27: 120.)

A plea for more breadth of mind in our dramatic critics, disparaging those who prudishly moralize upon the evils of the stage and remain blind to the art of the play and to its social mission.

Henderson, Archibald. Evolution of dramatic technique. (*See* North American Rev., Mar., 1909, 189: 428–44.)

The drama is not stationary in form but progressive in development.

Hennequin, Alfred. Art of playwriting; being a practical treatise on the elements of dramatic construction, intended for the playwright, the student and the dramatic critic. 187 p. D. Bost., c1890. Houghton, $1.25.

Has the faults of similar manuals, but includes some fairly good analyses of dramatic art in general.

Herrmann, Oscar. Living dramatists: Pinero, Ibsen, D'Annunzio; introduction by W. W. Massee. O. N. Y., 1905. Brentano, $5 net.

Hogg, Wentworth. Guide to selecting plays. 190 p. D. N. Y., 1910. S. French. paper. 25c.

"It has not been my intention to write any critical remarks . . . my sole desire being to give . . . a concise summary of the plot, the number and nature of the characters and some idea of the necessary scenery." *Preface.*

Huneker, James Gibbons. Iconoclasts, a book of dramatists: Ibsen, Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, Duse and D'Annunzio, Maeterlinck and Bernard Shaw. 430 p. O. N. Y., 1905. Scribner, $1.50 net.

Brilliant and original characterizations of the symbolistic and revolutionary dramatists. The subjects of the essays correspond closely to those included in this bibliography. Stimulating, broadening in judgment, and pre-supposing some knowledge of the matter criticized. "What one misses in his work is repose and finish and a careful avoidance of too general observations."

The greater part of the foregoing essays, now completely revised, first appeared in the *New York Sun*. They also appeared in single numbers in *The Lamp*.

Reviewed in Athenæum, August, 1905, 2: 284; Atlantic, Mo., June, 1905, 95: 841, by H. W. Boynton; Dial, May 16, 1905, 38: 357; Outlook, May 13, 1905, 80: 140.

Jerome, Jerome K. Problem of the problem play. (*See* Harper's Weekly, Dec. 10, 1904, 48: 1916–18.)

Kerr, S. P. What are immoral plays? (*See* Westminster Rev., Apr., 1901, 155: 444–50.)

Answer to Allan Laidlaw's *What are immoral plays?* challenging his theory and presenting a more solid and tempered argument.

Laidlaw, Allan. Drama on the downward grade, 1868–1898. (*See* Westminster Rev., Mar., 1900, 153: 317–23.)

Scattered remarks to prove that one form of drama is degenerating and giving place to a form of a higher kind.

—— What are immoral plays? (*See* Westminster Rev., Aug., 1900, 154: 212–16.)

Answers the question in an original but fantastic manner. The argument, in the somewhat difficult case of art or morals, is against repression of these plays on the stage. A sounder statement is found in S. P. Kerr's article in Westminster Rev., 155: 444–50.

McCracken, Elizabeth. The play and the gallery. (*See* Atlantic Mo., 89: 497–507.)

The effect of the theatre upon the social and moral standards of the tenements.

Published also in the Outlook, May, 1902, 71: 169–78.

Mackaye, Percy Wallace. Playhouse and the play, and other addresses concerning the theatre and democracy in America. 210 p. D. N. Y., 1909. Macmillan, $1.25.

Five essays by a rising young American play-writer, dealing generally with the significance of the theatre in American civic life.

Reviewed in Independent, July 8, 1909, 67: 93, Nation, May 6, 1909, 88: 469; Review of Reviews, June, 1909, 39: 767.

Maeterlinck, Maurice. The modern drama. (*See* his The double garden. D. 1904. N. Y. Dodd, $1.40.)

Marked by distinction of style and freshness of vision. Suggestive if not convincing.

An article under the same title, translated by Alfred Sutro, appeared in the Cornhill Mag., Aug., 1899, 80: 166–73.

—— Of our anxious morality. (*See* Fortnightly Rev., Jan., 1906, 85: 46–61.)

Translated by Alexander Teixeira de Mattos.

Manager vs. critic. (*See* Everybody's July, 1909, 21: 119–30.)

Discussion of manager's attitude toward frank criticism. Critic's side by H. Davis; manager's, by P. Armstrong.

Matthews, Brander. Development of the drama. 351 p. D. N. Y., 1903. Scribner, $1.25 net.

Mr. Matthews is a playwright and a critic of distinction who writes with charm, sincerity and effect.

Reviewed in Nation, Oct. 29, 1903, 77: 346–7; Lamp, Nov., 1903, 27: 329–32.

—— Inquiries and opinions. 305 p. D. N. Y., 1907. Scribner, $1.25.

Includes Apology for technic (p. 51–71); Modern novel and the modern play (p. 181–204); Literary merit of our latter-day drama (p. 207–25); Ibsen the playwright (p. 229–79); Art of the stage-manager (p. 283–305).

—— Makers of drama of today. (*See* Atlantic Mo., Apr., 1903, 91: 504–12.)

Historical sketch of dramatic progress during the nineteenth century. Mr. Matthews is distinguished as a critic of French drama.

—— Revival of the poetic drama. (*See* Atlantic Mo., Feb., 1908, 101: 219–24.)

The poetic play must be dramatic as well as poetic.

—— Study of the drama. 320 p. D. Bost., 1910, Houghton, $1.50.

"A study of the technic of the drama. It is intended, not for those who want to write plays, but for those who wish to learn how plays are written now and how they were written in the past. . . . In other words, this study is devoted mainly to an examination of the structural framework which the great dramatists of various epochs have given to their plays; and it discusses only incidentally the psychology, the philosophy and the poetry which we now admire in these pieces." *Preface.*

Reviewed in Athenæum, July 2, 1910, 2: 23; Bookman, Apr. 1910, 31: 183; Dial, Apr. 16, 1910, 48: 268; Educational Rev. Apr., 1910, 39: 422; Sept., 1910, 40: 207; Forum, May, 1910, 43: 558; Literary Digest, Apr. 2, 1910, 40: 658; Nation, Apr. 14, 1910, 90: 382; Review of Reviews, June, 1910, 41: 768.

Merington, Marguerite. What constitutes a play? (*See* North American Rev., Dec., 1902, 175: 863–70.)

"That the persons of the play, under extraordinary conditions, shall produce on an audience the effect of human nature, is the touchstone of the playwright's art."

(The) play once more. (*See* Outlook, Feb. 4, 1911, 97: 258–60.)

Discusses the recent revival of the drama as a popular literary form.

Potter, Helen. The drama of the twentieth century. (*See* Arena, Feb., 1900, 23: 157–66.)

A rambling attempt to show the evolution toward the realization of a new idea — that of a "conditioned stage with a conditioned audience."

Price, William T. Technique of the drama; a statement of the principles involved in the value of dramatic material, in the construction of plays and in dramatic criticism. 287 p. D. N. Y., 1897. Brentano, $1.50.

Scott, Clement. Drama of yesterday and today. 2 v. O. Lond., 1899. Macmillan, $7.

"Result of forty years' keen observation, enthusiastic and competent. Valuable especially as a history of the stage, and for its chronicle of plays in the appendix. Its repetition, gossip and needless bulk detract from its readable interest."

Reviewed in Athenæum, Dec. 23, 1899: 874–5.

Scott, Clement. Two dramatic revolutions. (*See* North American Rev., 157: 476–84.)

A non-Puritanic and violent attack on Ibsen's Ghosts and the Second Mrs. Tanqueray, decrying their pessimism and irreverence and the "art that makes evil good upon the stage." Mr. Scott is dramatic critic for the *Daily Telegraph*.

Shaw, George Bernard. Dramatic opinions and essays; containing . . . a word on the dramatic opinions and essays of G. Bernard Shaw, by James Huneker. 2 v. D. N. Y., 1906. Brentano, $2.50 net.

Criticisms of Ibsen, Sudermann and Rostand are scattered through this collection, made up of the papers contributed by Mr. Shaw in his capacity as dramatic critic to the London *Saturday Review*, 1895–98.

Strang, Lewis C. Plays and players of the last quarter of a century. 2v. D. N. Y. (?), 1903.

Concise sketches of the leading actors and dramatists and their work. The criticism is usually sound, but is from the point of view of the stage, rather than of the literary critic.

Symons, Arthur. Plays, acting and music. D. N. Y., 1903. Dutton, $2 net.

"Leader and follower of the school of symbolists, Mr. Symons with true critical gifts here uncovers the veil of mysticism that hangs about them." The book is mainly concerned with the continental drama. Clearly defined individual views about the artistic features of the drama are expressed in beautiful prose.

Reviewed in Saturday Rev., 96: 360; Academy, Sept. 19, 1903, 65: 261; Athenæum, Dec., 1903: 762; Dial, 37: 62.

Tree, Herbert Beerbohm. Some aspects of the drama of today. (*See* North American Rev., Jan., 1897, 164: 66–74.)

A critical outline of the essentials of the art of the stage. Of value because Mr. Tree is himself an actor-manager.

Walkley, Arthur Bingham. Drama and life. 331 p. D. N. Y., 1908. Brentano, $1.75.

Essays and critiques chiefly on recent dramatists and actors and dramatic technique reprinted from the *Edinburgh Review* and *London Times*.

Reviewed in Forum, Apr., 1908, 39: 550–60 and North American Rev., May, 1908, 187: 777, by F. M. Colby; Athenæum, Feb., 1908, 1: 140; Nation, May 28, 1908, 86: 496.

—— Dramatic criticism; three lectures delivered at the Royal Institution, Feb., 1903. 125 p. D. Lond., 1903. Murray, 5s net.

These lectures on The Ideal Spectator, The Dramatic Critic, Old and New Criticism, dealing with stage criticism in the main, are lucid and reliable.

—— Playhouse impressions. D. Lond., 1892. Unwin. o. p.

Reprints from London periodicals on modern actors and dramatists including Ibsen, Dumas, Sardou, Daudet, H. A. Jones, Pinero, etc. Readable and reliable.

Wedmore, Frederick. Literature and the theatre. (*See* Nineteenth Century, Apr., 1902, 51: 568–80.)

Claims that the two can be divorced. Studies of Pinero, Becque and Hervieu incidentally made in comparing the English and French stage.

West, Kenyon. Dramatic criticism. (*See* Era, July, 1903, 12: 39–44.)

On the ideal dramatic critic and playwright and their responsibilities in interpreting the public taste.

Witkowski, George. German drama of the nineteenth century; authorized translation from the 2d German ed. by L. E. Horning. 230 p. D. N. Y., 1909. Holt, $1.

"Nothing at the same time so comprehensive and terse has appeared on the subject." *N. Y. Times.*

Reviewed in Educational Rev., Sept., 1909, 38: 205; Forum, Sept., 1909, 42: 282; Independent, Sept. 23, 1909, 67: 709.

Woodbridge, Elisabeth. The drama, its laws and its technique. 181 p. D. Bost., 1898. Allyn, 80c. net.

Founded on Freytag's *Technique of the Drama* adapted to modern American use. Contains a good, short bibliography. *A. L. A. Catalog*, 1904, p. 181.

Annunzio, Gabriele d'. Daughter of Jorio, a pastoral tragedy; tr. by Charlotte Porter, Pietro Isola and Alice Henry; with an introduction by Miss Porter. 51+208 p. D. Bost., 1907. Little, $1.50.

Published also by Badger, Bost., 1911, $1.50.

"Presents with intense human touches a picture of patriarchal peasant life." *Bk. Rev. Digest.*

Reviewed in Outlook, Jan. 18, 1908, 88: 142; Review of Reviews, Feb., 1908, 37: 255; Poet-lore, 1908, 19: 111–19, by Pietro Isola.

—— (The) dead city: a tragedy, rendered into English by G. Mantellini; illustrated from the stage productions of Eleonora Duse. 282 p. D. Chic., 1902. Laird, $1.25.

"A sympathetic and admirable translation." *William Sharp.*

Action takes place in Greece on the plain of Argolis. The play, a strange introduction of the fatality of the Greek tragedy on the modern stage, has been received with almost equal praise and censure. Morbid, vitiated, gloomy and overwrought in description, it is beautiful in its original phrasing and construction.

Reviewed in Academy, June 2, 1900, 58: 464–6; Saturday Rev., Sept. 22, 1900, 90: 366; Dial, Jan. 1, 1903, 34: 8–9, by H. D. Sedgwick, Jr.; Critic, Dec., 1902, 41: 574–5.

—— (The) dream of an autumn sunset; tr. from the Italian by Anna Schenck. (*See* Poet-lore, Jan.–Mar., 1904, 15: 6–29.)

The setting of this one-act, one-scene play is picturesquely described "as a domain of a patrician of Venice, on the bank of the Brenta." Lurid, violent and unremittingly hysterical, it is the opposite extreme of the beautiful dreaminess of his *Spring Morning.*

—— Dream of a spring morning; a play; tr. from the Italian by Anna Schenck. (*See* Poet-lore, 1902, 14: 6–36.)

A long, one-act play in five scenes. The argument is much the same as that of Romeo and Juliet, a morbid motive of Isabella's madness and hysterical passion worked out with delicate and exquisite pathos and promising dramatic possibilities.

—— Francesca da Rimini; tr. by Arthur Symons. 223 p. D. N. Y., c1902. Stokes, $1.

In an introductory analysis the translator says, "This play is more than a tragedy of two lovers, it is a study of an age of blood in the 13th century in Italy." The long, beautifully told story, with its luxurious descriptions, symbolic color and allusion, is developed with more conciseness and delicate reserve than the author has shown in any other of his dramas yet translated.

Reviewed in Kuhns, L. O., Great poets of Italy, 1903, p. 331–9; Walkley, A. B., Drama and Life, 1908, p. 255–9; Arena, Feb., 1908, 39: 144–8, by A. Henderson; Fortnightly Rev., Feb., 1902, 77: 237–46, by Arthur Symons; Athenæum, Apr. 11, 1903, 1: 475; Dial, Jan. 1, 1903, 34: 9, by H. D. Sedgwick, Jr.; North American Rev., July, 1902, 175: 17–30, by Mrs. Edith Wharton; Poet-lore, 1908, 19: 111–19, by Pietro Isola; Saturday Rev., July 25, 1903, 96: 114.

Annunzio, Gabriele d'. Gioconda; tr. by Arthur Symons. 144 p. D. N. Y., 1902. Russell, $1.

Has been received in the Italian theatres as one of the most remarkable plays of modern Italian drama. The author's quick eye for all shades of force, strangeness, magic and delight, make it a tragedy of great beauty and power. The character analysis in Silvia reveals a strong woman's soul. The motive — the contest between the life of art and the everyday life of home — is so bold in treatment and development as not to allure the average reader or listener. Its constructive fault is its excess of dialogue over movement.

Reviewed in Walkley, A. B., Drama and Life, 1908, p. 251–4; Academy, Oct., 1901, 61: 336–8; Critic, Dec., 1902, 41: 574–5; Poet-lore, 1908, 19: 111–19, by Pietro Isola.

——. Ship (La nave). Bost., 1909. Badger, $1.25. o. p.

"An awful theme is coldly imagined, the fancy is deliberately flogged to the verge of insane hallucinations and a magnificent rhetoric offers itself as a substitute for the more spontaneous and durable traits of genuine invention."

Reviewed in Current Literature, Apr., 1908, 44: 420–1; Fortnightly Rev., May, 1908, 89: 860–73; Nation, Feb. 6, 1908, 86: 133–4.

Criticism

Annunzio, Gabriele d'. Martyrdom of St. Sebastian (San Sebastiano).

A mystery play written in archaic French verse with music by Debussy. Produced in Paris in June, 1911.

Reviewed in N. Y. Tribune, Sunday, June 4, 1911; Nation, Mar. 2, 1911, 92: 211.

Cooper, Frederic Taber. Gabriele d'Annunzio. (*See* Bookman, Mar., 1896, 3: 18–23.)

A biographical and critical sketch without reference to his dramas.

Courtney, William Leonard. D'Annunzio. (*See* his Development of Maurice Maeterlinck and other sketches of foreign writers. 1904.)

Crawford, Virginia M. Gabriele d'Annunzio. (*See* her Studies in foreign literature. 1899. p. 186–218.)

De la Ramee, Louise. Gabriele d'Annunzio. (*See* her Critical studies. 1900. p. 1–49.)

Under her pseudonym "Ouida," the writer has also written an appreciation of "The genius of D'Annunzio" which appeared in the Fortnightly Rev., Mar., 1897, 67: 349–73. A clear exposition of his mind and literary tendencies.

Fornaro, Carlo de. D'Annunzio, the man. (*See* Critic, Aug., 1904, 45: 137–41.)

A personal sketch with pictures.

Fornaro, Sofia de. Italian writers of today. (*See* Critic, Aug., 1902, 41: 103–5.)

Includes a slight characterization of D'Annunzio.

Herrmann, Oscar. Living dramatists: Pinero, Ibsen, D'Annunzio; introduction by Will W. Massee. 187 p. O. N. Y., 1905. Brentano, $5 net.

Isola, Pietro. Gabriele D'Annunzio's dramas. (*See* Poet-lore, 1908, 19: 111–19.)

Criticisms of Gioconda, Francesca da Rimini and Figlia di Jorio.

Italian poets of today. (See Quarterly Rev., 1902, 196: 246–68.)

D'Annunzio's dramas, characteristics, melancholy and love of the mysterious are the topics discussed.

Kuhns, Levi Oscar. The great poets of Italy, together with a brief connecting sketch of Italian literature, with portraits. 359 p. D. Bost., 1903. Houghton, $2 net.

"Elementary introduction to the history of Italian literature, expanded from a study of the Italian poets prepared for Chautauqua circles." D'Annunzio is considered in the chapter on "Nineteenth century" and particular study is given to "Francesca da Rimini."

Reviewed in Dial, Dec. 1, 1903, 35: 418, by W. M. Payne.

Sedgwick, Henry Dwight. D'Annunzio, poet and playwright. (*See* Dial, Jan. 1, 1903, 34: 7–10.)

In his volume of *Essays on Great Writers* Mr. Sedgwick gives a longer and closer study of "D'Annunzio, the novelist," which throws light on the general style and character of the man.

Sharp, William. The dramas of Gabriele D'Annunzio. (*See* Fortnightly Rev., Sept., 1900, 74: 391–409.)

Minutely detailed and competent analysis of each of his dramas published prior to the publication of the article.

Symons, Arthur. D'Annunzio. (*See* his Studies in prose and verse. 1904. p. 129–42.)

A significant work of criticism by a judicial critic. He writes briefly but always pregnantly.

Wharton, Mrs. Edith. The three Francescas. (*See* North American Rev., July, 1902, 175: 17–30.)

Comparison of Phillips, Crawford and D'Annunzio in their treatment of the same general theme.

Hauptmann, Gerhart. And Pippa dances; a mystical tale of the glass-works in four acts, tr. by Mary Harned. Bost., 1911. Badger, $1.50. (*See also* Poet-lore, 1907, 18: 289–341.)

A study of varying ideals and their effects on those who hold them. Pippa the dancer typifies a different ideal to each of the group of men who contest for her and brings to each joy or sorrow according to his ideal.

Reviewed in Edinburgh Rev., Oct., 1906, 204: 456–8; Independent, Sept. 20, 1906, 61: 692–3; Poet-lore, 20: 121–8, Mar.–Apr., 1909.

—— Before dawn: a social drama, tr. by Leonard Bloomfield. Bost., 1911. Badger, $1.50 net. (*See also* Poet-lore, July–Aug., 1909, 20: 241–313.)

"Depicts the revolting conditions among the suddenly enriched peasants of the Silesian coal districts. . . Alarmist theories of heredity . . . are used to the utmost as the very basis of the tragedy." *Pref. to translation.*

—— Coming of peace; a family catastrophe; tr. by Janet Achurch and C. E. Wheeler. 125 p. O. Lond., 1900. Duckworth, 3s. 6d. net.

"Congenial home life is made impossible through the disparity of education and the consequent diversity of interest. The play has little chance on an English stage. It would be called lugubrious. The translation is satisfactory."
Reviewed in Academy, Nov., 1900, 59: 460.

—— Elga; tr. from the German by Mary Harned. Bost., 1911. Badger, $1.50 net. (*See* also Poet-lore, 1906, 17: 1–35.)

A new version of Grillparzer's tale of "*The Kloster of Sendomir*" — concerned with the tragedy of an injured husband, and for the most part cast in the form of a dream. There are one or two very good dramatic episodes, but Hauptmann's standard of best work in naturalistic drama is not maintained.

Scene from Gerhart Hauptmann's latest play [Elga]. (*See* Current Literature, Sept., 1905, 39: 318–22.)

Reviewed in Academy, Mar., 1905, 68: 243; Poet-lore, 1905, 16: 135–6, by P. H. Grumman.

—— Elga; a play in six scenes; and Pippa dances; a mystical play of the glass-works in four acts. Bost., 1909. Badger, $1.25.

—— Fuhrmann Henschel: a play in five acts, tr. by Marion A. Redlich. 152 p. O. Chic., 1910. Dramatic pub. co., $1.25.

"A study in moral and mental degeneration."
Reviewed in Francke, Kuno, German ideals of today. Bost. Houghton, 1907.

Hauptmann, Gerhart. Hannele: a dream poem; tr. from the German by William Archer. 195 p. D. Lond., 1894.

Published also by Heinemann, Lond. 92 p. S. 2s 6d; also by Doubleday, N.Y., 1908. 111 p. D. $1 (tr. by C. H. Melzer); also by R. H. Badger, Bost., 1911. $1.50 (tr. by G. S. Bryan). (*See also* Poet-lore, May–June, 1909, 20: 161-91.)

Reveals the mind and soul of a wretched little orphan who, just before her death, lapses into a delirium in which she sees in fantastic action all the visions of her unhappy life and her "himmelfahrt" beyond. By means of a delicate art that feels for simple words, makes the emotions bound, and colors and vivifies all it touches, Hauptmann carries us into this atmosphere of dreamland where Hannele is soaring and makes us see the same visions in realistic shape and plan. This dream poem is his most characteristic work, but has met with no stage success outside of German theatres.

Reviewed in Literary world, 1895, 26: 6; Critic, Feb. 10, 1894, 24: 97, by Arthur Waugh.

—— Lonely lives: a drama; tr. from the German by Mary Morison. 179 p. D. Lond., 1898. Heinemann, 2s. 6d.

Unmistakably Ibsenian in the very close analogy it bears to *Rosmersholm;* with the same sets of problematic characters battling with the same matters of religion and science, and the same ill-defined bounds of platonic liberty, yet drawn in shapes that are more human, true and appealing. The psychology of the play has little that is convincing. The moral tells us that we cannot lift ourselves ethically above our age. Some critics have claimed for its simple plot the best construction of all modern stage plays.

Reviewed in Athenæum, Apr 6, 1901, 1: 443; Critic, 35: 840; Dial, June 1, 1900, 28: 430, by E. E. Hale, Jr.; Spectator, Sept. 30, 1893, 71: 437.

—— Reconciliation, a play in three acts, tr. by R. T. House. Bost., 1911. Badger, $1.50. (*See* also Poet-lore, Sept.–Oct., 1910, 21: 337–90.)

—— (The) sunken bell, a fairy play in five acts . . . tr. by C. H. Meltzer. 125 p. D. N. Y., 1902. R. H. Russell. Published also by Heinemann, Lond., 4s net; also (with music by Aimé Lachaume) by Doubleday, N. Y., 1908. 180 p. il. $1; also by R. H. Badger, Bost., 1911. $5 net.

A perfect fairy-drama that might delight a child. The same art that in Hannele blended the real with the ideal, the natural with the supernatural, the physical with the spiritual, is here even more highly idealized.

Its fancies and images spring from primitive nature, whose woodland elves, sprites and fairies appear in every shape of subtle charm and weirdest mystery. Heinrich, the bell-founder, is a mediæval mystic, who is striving to satisfy his restless soul with an artistic ideal of real worth and purity. These fairy figures stand for the influences of nature that seek to drag the artist-man down from the heights to the level of his lower instincts. A masterpiece that shows all of Hauptmann's many tendencies in dramatic art, as beautiful to see as it is to read.

Reviewed in Francke, Kuno, Glimpses of modern German culture, 1898, p. 85–97; Spectator, Apr., 1900, 84: 602; Dial, June 1, 1900, 28: 430, by E. E. Hale, Jr.; Academy, May, 1900, 58: 448; Athenæum, Feb. 21, 1903, 121: 252.

Hauptmann, Gerhart. (The) weavers, a drama of the forties; tr. from the German by Mary Morison. 148 p. D. Lond., 1899. Heinemann, 2s. 6d. Published also by Huebsch, N.Y. 1911. $1 net.

The author here takes as his theme the rebellion of the Silesian flax-weavers in 1860. Their hungry eyes, bowed necks and wretched want are pictured with keenest pathos and unrelieved gloom of the sort that makes this play a remarkable judgment of man's cruelty to his fellow-beings. Hauptmann's characteristic failure to work out logically the reformer's ideas that he can set forth dramatically with such brilliant effects is to be deplored. Technically the play lacks continuity of scene, and has no hero or spokesman other than as one exists abstractly in the hunger of the masses.

Reviewed in Critic, Sept., 1899, 35: 839; Dial, June 1, 1900, 28: 432, by E. E. Hale, Jr.: Spectator, Sept. 30, 1893, 71: 436–7.

Criticism

(Der) arme Heinrich. (*See* Poet-lore, 16: 145–8.)

Brief outline of Hauptmann's play based on Hartmann von Ane's work of the same name but original in treatment.

Barker, Thomas Stockham. Gerhart Hauptmann and his work. (*See* Critic, Mar., 1899, 34: 225–31.)

An unfavorable review of the only single biography of Hauptmann yet published: "*Gerhart Hauptmann, sein Lebensgang und seine Dichtung*," by Paul Schlenther, published in Berlin in 1898. Amounts to a general sketch of Hauptmann and a criticism of his plays.

Coar, J. Firman. Three contemporary German dramatists. (*See* Atlantic Mo., Jan., 1898, 81: 71–80.)

A criticism of Wildenbruch, Sudermann and Hauptmann. The latter is enthusiastically viewed as the artist-poet who wrote the Sunken Bell.

Francke, Kuno. Gerhart Hauptmann's Der arme Heinrich. (*See* his German ideals of today. 1907. p. 282–93.)

See also (*Der*) *arme Heinrich* above.

—— Gerhart Hauptmann's Michael Kramer. (*See* his German ideals of today. 1907. p. 275–82.)

Gerhart Hauptmann. (*See* Warner's library of the world's best literature, 17: 7025–40.)

A general sketch with an extract from Hannele.

Grummann, Paul H. Gerhart Hauptmann's dramas from the Sunken bell to Pippa. (*See* Poet-lore, July–Aug., 1910, 21: 285–99.)

Brief characterizations of Sunken bell, Teamster Henschel, Schluck und Jau, Michael Kramer, Red Cock, Der Arme Heinrich, Rosa Bernd, Elga.

—— Recent German criticism comprising Bulthaupt's interpretation of Hauptmann. (*See* Poet-lore, 1905, 16: 117–26.)

A reply to a criticism of Hauptmann in Heinrich Bulthaupt's "*Dramaturgie des Schauspiels*", 1902.

Guthrie, William Norton. Gerhart Hauptmann. (*See* Sewanee Rev., May, 1895, 3: 278–89.)

A well written appreciation with some sane comparisons of Hauptmann with other dramatists.

Hale, Edward Everett, Jr. [Charlemagne's hostage.] (*See* his Dramatists of to-day. 1905. p. 37–61.)

Reviewed also in Current Literature, Apr., 1908, 44: 421–2.

Heller, Otto. Studies in modern German literature: Sudermann, Hauptmann; women writers of the 19th century. 301 p. D. Bost., 1905. Ginn, $1.25.

Distinctly popular essays indicating in a way adapted to readers who have little first-hand information, the chief aspects of the work of Hauptmann and Sudermann and some minor women writers. The critic while not great is always sensible and genuinely interested and interesting. He shows his high estimate of the two great dramatists in an unduly favorable and somewhat too detailed analysis of their plays, arranged in chronological order.

Reviewed in Athenæum, Nov. 18, 1905, 2: 685; Poet-lore, Sept., 1905, 16: 127–8.

Henderson, Archibald. Gerhart Hauptmann; social idealist. (*See* Arena, Mar., 1905, 33: 251–7.)

The social reformer as seen in his four greatest plays. Clear and well-outlined.

Lee, Elizabeth. German drama of today. (*See* Living Age, 234: 156–66.)

A clear indication of the character and tendencies of the modern drama as shown in Hauptmann and Sudermann.

Marshall, Beatrice. Gerhart Hauptmann. (*See* Fortnightly Rev., Sept., 1901, 76: 459–81.)

A review and an abstract of Dr. Schlenther's biography of Hauptmann. See also Barker, T. S., *Gerhart Hauptmann and his Work.*

Meyer, Edward Stockton. Modern German drama. (*See* Critic, July, 1905, 47: 61–70.)

Treats of the German naturalistic movement as developed by Hauptmann and Sudermann.

Muller, Margarethe. Gerhart Hauptmann. (*See* Atlantic Mo., Sept., 1900, 86: 368–77.)

Nordau, Max. [Gerhart Hauptmann, his writings thus far.] (*See* his Degeneration. 1895. p. 523–30, 547.)

Shows the author's characteristic intemperance and violence toward the "naturalistic school". Interesting as an adverse opinion rather than valuable as a criticism.

Plays of Gerhart Hauptmann. (*See* Living Age, Sept., 1903, 238: 711–26.)

Also published in Quarterly Rev., 191: 317–36. A review of a collection of Hauptmann's German plays, with a brief analysis of each.

Puzzle of Gerhart Hauptmann. (*See* Current Literature, May, 1909, 46: 543–4.)

Review and criticism of Hauptmann's *Griselda.*

Steiner, Edward A. Two German dramatists. (*See* Outlook, Jan. 5, 1901, 67: 74–7.)

Based on personal visits to Hauptmann and Sudermann and condensed into a brief analysis of a few stage plays.

Stoeckius, Alfred. Naturalism in the recent German drama with special reference to Hauptmann. 36 p. O. Columbia Univ., N. Y., 1903.

A thesis presented for the degree of Doctor of Philosophy, at Columbia University, containing a valuable bibliography of German titles and a chronological list of Hauptmann's works. Of special interest to students.

Witkowski, Georg. Gerhart Hauptmann. (*See* his German drama of the nineteenth century. 1910. p. 187–202.)

Brief sketch of Hauptmann's development as a dramatist with brief analysis of Before sunrise, Friedensfest, Einsame menschen (Lonely lives), Die Weber (the Weavers), Florian Geyer, Hannele, Der Biberpelz, Fuhrmann Henschel, Rosa Bernd, etc.

Ibsen, Henrik. Works; rev. and ed. by William Archer. 11 v. D. N. Y., 1906–08. Scribner, $1 each.

Contents: —

V. 1. Feast at Solhaug; Lady Inger of Ostrat; Love's comedy.
2. The Vikings at Helgeland; The pretenders.
3. Brand.
4. Peer Gynt.
5. Emperor and Galilean.
6. League of youth; Pillars of society.
7. Doll's house; Ghosts.
8. Enemy of the people; The wild duck.
9. Rosmersholm; The lady from the sea.
10. Hedda Gabler; The master builder.
11. Little Eyolf; John Gabriel Borkman; When we dead awaken.

The recognized definitive collection in English. The introduction to each play throws valuable light both on the plays and their author. These introductions taken together form a pretty complete review of Ibsen's life and art. The volumes of this set are sold separately. Separate editions of individual plays are given under the particular titles of the plays.

—— Letters; tr. by J. N. Laurvik and Mary Morison. 456 p. O. N. Y., 1905. Fox, $2.50 net.

Included here as containing much interesting matter relating to Ibsen's dramas.

Reviewed in Bookman, Jan., 1907, 24: 477; Fortnightly Rev., Mar., 1905, 83: 428–41; International Quar., Jan., 1905, 10: 261–77; Dial, Dec., 1905, 39: 429–32; Nation, Mar., 1906, 82: 243–4.

—— Speeches and new letters; authorized translation by Arne Kildal with an introd. by L. M. Hollander and a bibliographical appendix. O. Bost., 1910. Badger, $3.

Most of the material is here first translated into English. The bibliography is comprehensive and of decided value to students of Ibsen.

—— Brand; a dramatic poem in 5 acts.

Published also by Scribner. 288 p. D. $2.50. N. Y., 1894. Tr. in the original metres by C. H. Herford.

Shows Ibsen on his highest plane of dramatic work. It is an unsparing scourge of Norway's half-heartedness in its pursuit of national and Christian ideals. While so intensely national it also has universal application in that it advocates self-realization regardless of the sacrifice involved. The language and thought are stern and solemn, symbolic and impressive.

Reviewed in Arena, Dec., 1890, 3: 81–90, by W. L. Cross; Contemporary Rev., Mar., 1891, 59: 407–22, by C. H. Herford; Fortnightly Rev., Aug., 1899, 72: 227–39, by M. A. Stobart; Dial, Apr. 16, 1894, 16: 236–40, by W. H. Payne; Atlantic Mo., Dec., 1890, 66: 856.

Ibsen, Henrik. (A) Doll's house.

A moral essay calling for more equality in marriage. Nora, who furnishes the example of the customary sacrifice of woman's individuality, is one of the most distinctive of Ibsen's characters.

The plot has evidently been seized for the mere joy of its adaptability for a dramatic picture and for the play it has given the artist in painting each person in his own individuality. Considered otherwise there is little excuse for a problem so impossible and for whose evils there is agreed to be little remedy.

"In the matter of technique, *a Doll's house* marks a turning-point in the history of European drama." *R. F. Sharp.*

Reviewed in Saturday Rev., May 15, 1897, 83: 539–41, by G. B. Shaw.

Published also separately (tr. by H. L. Menchen) by J. W. Luce. Bost., 1908. 75 c.

—— (A) doll's house; the Wild duck; the Lady from the sea; with an introd. by R. Farquharson Sharp. 300 p. S. N. Y., 1910. Dutton, 35 c. (Everyman's Library.)

(*A*) *Doll's house* and *the Wild duck* tr. by Sharp; *Lady from the sea* by Mrs. Marx-Aveling. Includes list of English translations of Ibsen's dramas.

—— Emperor and Galilean.

His largest work, consisting of two five-act epic-dramas, "Cæsar's Apostasy" and "Emperor Julian." Boyesen says, "It is looser in construction than any subsequent dramas and is occasionally even a trifle prolix in its discussions. Moreover, the wealth of philosophic thought keeps both critics and the public much in the dark as to its real meaning."

—— Enemy of the people.

Published also by W. H. Baker, Bost., under title Enemy of society. paper. 25 c.

The hero, Dr. Stockholm, simply tells the truth he has discovered in regard to the corruption of some mineral waters that have brought visitors and prosperity to a little town in Norway. "The strongest man is he who stands most alone" is a quotation which reveals Ibsen's opinion that civilization is a detriment to individual character. The drama is clever, powerful and impressive, and has found much favor on the stage.

Reviewed in Athenæum, Apr. 5, 1902, 1: 444.

—— Feast at Solhaug.

A short, historical drama, one of Ibsen's early works. "The theme is fate's disentanglement of a young knight from the net wound round him by the first fancy he has aroused in a woman's heart. . . . The play is young, it affects the senses like youthful, emotional music and youthful experiences must lie behind it." Brandes' "Ibsen," p. 92–3.

—— Ghosts.

Published also by W. H. Baker. Bost. paper. 25c.

Anatole France says, "If the will of those who are no more is to be imposed upon those who still are, it is the dead who live, and the live men who become the dead ones." Such an idea of heredity is the motive of this painfully wrought and intensely revolutionary play. It is significant in the way it preserves the unity of time, concentrating into a single day the culminating point of an action that has been going on for years.

Reviewed in Moore, George, Impressions and Opinions, 1891, p. 215–26; Poet-lore, 6: 356; Saturday Rev., July 3, 1897; 84: 12–14, by G. B. Shaw; Athenæum, Apr. 5, 1902, 1: 444, by N. Hapgood; Nation, Feb. 10, 1887, 44: 116–17.

Ibsen, Henrik. Hedda Gabler.

Published also by W. H. Baker. Bost. 50c. Also (tr. by Edmund Gosse) by U. S. Bk. Co., N. Y. 1891. 272 p. D. $1.

Amid the wealth of symbolism in this play whose every line has a subtle significance, Ibsen symbolizes his own gloomy style in the action of Hedda when she has the curtain drawn to exclude the sunlight. It is the sunless side of things that one sees in this as in all his plays. The plot develops with precision and force while the characters pursue their destinies in such wise as might the eyeless fish in a subterranean cavern.

Reviewed in Walkley, A. B., Playhouse impressions. 1892, p. 59–63; Fortnightly Rev., Jan., 1891, 55: 4–13, by Edmund Gosse; Fortnightly Rev., Mar., 1908, 89: 565–7, by C. Smedley.

—— John Gabriel Borkman.

Published also by Stone & Kimball. 198 p. D. N. Y., 1897. $1.50. (Green tree library.) Tr. by William Archer. Also by Duffield. N. Y., 1907. $1.50.

Mr. Huneker speaks of the simple, logical structure, the unflinching criticism of life and the perfection of the character drawing and dialogue.

Reviewed in National Mag., 8: 120; Poet-lore, 9: 302–6; 11: 116; Saturday Rev., 82: 654.

—— Lady from the sea.

Published also by W. H. Baker. Bost. paper. 25c. Also (tr. by Mrs. E. Marx-Aveling) by E. P. Dutton. N. Y. 1910. S. 35c. (Everyman's library.)

In spite of its obscure symbolism this drama is full of the most poetic fancy. It deals with the old theme that only through law are won the ideals, freedom and happiness, a theme developed in the main by the use of most commonplace and vulgar actualities.

"A mixture of psychology and poetic fancy surrounding one of Ibsen's haunting principles — that an action is only valuable and reasonable if it be the spontaneous outcome of the individual will. . . . The theme of the play . . . is the psychological development of an idle woman who has nothing particular to occupy her life. *R. F. Sharp.*

Reviewed in Walkley, A. B., Playhouse impressions. 1892. p. 59-63; Westminster Rev., July, 1902, 158: 105-6.

—— Lady Inger of Ostrat.

An historic melodrama with a gloomy castle, spectral pictures and secret passages that make a setting distinctly Maeterlinckian. There are in addition shifting conspiracies, distorted characters and constant mystery. The outworn expedient of much soliloquy to convey information is here used to an excess that we find in a few of his social dramas. An improbable plot but an actable play, produced in 1855.

—— League of youth.

Published also by W. H. Baker. Bost., 1900. paper. 25 c. under title Young men's league, tr. by Henry Carstarphen.

The stinging satire upon democracy interests American readers. Ibsen's feelings, though here they are rarely well moderated, are clearly cast with the figure Bratsberg, who, in league with the past, looks askance upon the struggles and motives of Norway's political parties. The play excels in easy dialogue and the grasp the author has upon the several characters.

—— Little Eyolf.

Published also by Stone & Kimball. 164 p. D. Chic., 1894. (Green tree library.) Tr. by William Archer. Also by J. W. Luce. Bost., 1908. 75 c. Tr. by H. L. Menchen.

Represents the spectacle of a handful of people all making the worst of everything. Ibsen's characteristic use of suggestion is here carried to an extreme, but it contributes to the strong atmospheric effect which is the most marked feature of the play. Mystery and the secret ways of fate form

the æsthetic basis of the theme, and the difficult feat is accomplished of presenting horror in the sunshine. A loveless marriage is the problem.

Reviewed in Stevens, G. W., Things Seen; Fortnightly Rev., 63: 277–84, by W. L. Courtney; Saturday Rev., 1896, 82: 563, 623, by G. B. Shaw; Dial, Jan. 1, 1895, 18: 5–6, by W. M. Payne; Dublin Rev., Jan., 1895, 120: 112–25, by A. S. Spender.

Ibsen, Henrik. Love's comedy.

Published also by Scribner, N. Y., 1900. $1.40. Tr. by C. H. Herford, William Archer and Edmund Gosse.

The scene is laid in a fashionable *pension* in the suburbs of Christiania. The theme is a defense of rational marriage as opposed to a marriage of inclination. This first of the three great satiric dramas in verse has much lyrical beauty and force, but slight dramatic interest, due to its burden of philosophy and the tedious movement. George Brandes and P. H. Wicksteed among critics have each met its puzzles in interesting argument. This is a brilliant translation to which is added a valuable critical estimate.

Reviewed in Athenæum, June 16, 1900, 1: 762–3; Academy, June 23, 1900, 58: 527–8; Fortnightly Rev., Feb., 1900, 73: 191–9, by C. H. Herford; Fortnightly Rev., Jan., 1873, 19: 77–88, by Edmund Gosse.

—— (The) master builder; a play in three acts.

Published also by Heinemann (new ed.) 256 p. D. Lond., 1893. 2s. 6d. Tr. by E. W. Gosse and William Archer. Also by W. H. Baker. Bost., 50c.

Brandes writes, "This is a play that echoes and re-echoes in our minds long after we have read it. . . . Great is its art, profound and rich is its symbolic language. . . . Ibsen's intention is to give us by means of real characters, but in half-allegorical form, the tragedy of a great ambitious artist whose ideals can never be realized even though he is successful."

Reviewed in Arena, Feb., 1908, 39: 160–5, by M. Mailly; Poet-lore, 1902, 12: 95; Saturday Rev., Mar. 4, 1893, 75: 241; Spectator, Mar. 4, 1893, 70: 285.

—— Peer Gynt.

A masterpiece of poetic drama; a piece of world-literature into whose lines one can read new and ever new meanings, and even his own meanings that please him best.

The typical Norseman is satirized in the hero, a man of dreams and idle in action; a cynically indifferent, selfish ne'er-do-weel, who, like Brand, pursues a motto "to be himself," but does it in contrast by giving Self its wildest satisfaction. The heroine, Solveig, drawn in perfect antithesis to the hero, is most appealing. Prominent critics disagree as to whether the ethical problem has or has not been solved in the romantic ending. Peer Gynt's own lively wit and imagination add charm and distinct vitality.

Reviewed in Couch, A. T. Quiller–, Adventures in Criticism, 1896, p. 283–96; Saturday Rev., Sept. 19, 1896, 82: 321; Contemporary Rev., 56: 274, by P. H. Wicksteed; Bookman, 3: 535. Poet-lore, 1907, 18: 383–92, by Jane D. Stone.

—— Pillars of society.

Published also by W. H. Baker. Bost. paper. 25c.

An attack upon the hypocrisy and snobbishness of Consul Bernick, local magnate of a provincial Norwegian town. He may be said to typify the merchant-class supporters of a community, who are lined up like whited sepulchres. The plot is simple and the art grim, yet there is dramatic interest in the swift action, biting sarcasm and skilful grouping of incidents.

Reviewed in Saturday Rev., May 18, 1901, 91: 631, by M. Beerbohm.

Ibsen, Henrik. The Pretenders.

The theme is the struggle for the vacant throne of Sverre in the romantic epoch of the thirteenth century in Norwegian history. Boyesen calls it "highly impressive as an acting drama; written with true dramatic instinct which concentrates the action and dispenses with all superfluous dialogue. It shows Ibsen's familiarity with the stage both as stage manager and artistic director."

—— Rosmersholm.

Published also by W. H. Baker. Bost. paper. 25c. Tr. by M. Carmichael.

Several characters of the savage, free, northern type dreamily aspire to moral liberty. The subtle psychology of the problem enshrouds the reader with perplexity. So slight are the incidents and details and so bare the chance of an actor's right interpretation of such strangely real and unreal people that the drama may well be reserved for mere closet reading.

Reviewed in Walkely, A. B., Playhouse impressions. 1892. p. 53–8; Nation, Mar. 12, 1891, 52: 216–17, by E. R. Pennell; Saturday Rev., Feb. 28, 1891, 71: 258.

—— Vikings at Helgeland.

The character of the author's earlier work is to be noted in this saga-like drama. Romance, blood, fate and tragic pathos move its legendary though life-like characters.

Reviewed in Athenæum, Apr. 25, 1903, 121: 539–40.

—— When we dead awaken; a dramatic epilogue in 3 acts.

Published also by Stone & Kimball. 157 p. D. Chic., 1900. (Green tree library.) Tr. by William Archer.

This last of Ibsen's great prose dramas has a familiar motive closely related to the artist's career in *The Master Builder* "Life without love, even the most artistic, is to be counted as death," and about the sculptor Rubek is drawn a drastic picture of the kind of death that life without love assuredly is. A play of engaging interest and masterly work. Better for reading than for acting.

Reviewed in Fortnightly Rev., Apr., 1900, 73: 575–90, by J. A. Joyce; Academy, Apr. 14, 1900, 58: 307–8; Nation, Feb. 1. 1900, 70: 94, by W. M. Payne; Athenæum, Apr. 7, 1900, 1: 442; Poet-lore, May–June, 1909, 20: 201–17, by T. B. Thompson.

—— (The) wild duck.

Published also by W. H. Baker. Bost. paper. 25c. Tr. by E. M. Aveling. Also (tr. by R. F. Sharp) by E. P. Dutton. N. Y., 1910. 35c. (Everyman's library.)

This wild drake kept in a garret in a tamed state is the image of a man born to liberty, but condemned by accidents of civilization and the acquired weakness of his nature to live in servitude and darkness. Considered dramatically there is masterly character drawing, but an unhappy mixture of satire and tragedy as well as a lack of skill in effecting climaxes.

"In technical skill the play is his masterpiece; indeed, it would be difficult to name any modern drama that is its superior in construction, characterization, and absolute naturalness and aptness of dialogue. . . . The only weak point in the play lies in the 'symbolism' of the Wild Duck itself." *R. F. Sharp.*

Criticism

Archer, William. From Ibsen's workshop; the genesis of his dramas. (*See* Fortnightly Rev., Dec., 1909, 92: 976–92. Same in Forum, Dec., 1909, 42: 506–22.)

—— Ibsen and English criticism. (*See* Fortnightly Rev., July, 1889, 52: 30–7.)

Ibsen's notable translator here discusses whether or not his plays will ever find a permanent place on the English stage.

Archer, William. (The) real Ibsen. (*See* International Mo., Feb., 1901, 3: 182–201.)
A biographical sketch of real value, with incidental comments on the beauty of Ibsen's verse in the original tongue.

Bjorkman, E. Ibsen as he should be read. N. Y., 1907• Moffatt, $1.20.

Boyesen, Hjalmar Hjorth. (A) Commentary on the works of Henrik Ibsen. 317 p. D. Lond., 1894. Heinemann, 7s. 6d. net.
This distinguished Scandinavian critic has compressed in a notable introduction and several chapters the pith of Ibsen's social ideas. His analysis is chiefly distinguished by a happy mixture of quick perception, generous appreciation and good common sense. The style is easy and vivid, but shows evidence of hurried construction and examples of poor translation.
Reviewed in Dial, Apr., 1894, 16: 236, by W. M. Payne; Academy, Apr., 1894, 286; Spectator, May, 1894, 72: 652; Saturday Rev., 78: 359; Critic, 25: 119.

Brandes, Georg Moritz Cohen. Henrik Ibsen. (*See* his Eminent authors of the 19th century. 1886. p. 405–60.)
"A masterful analysis, worth everything else that has been written in English concerning Ibsen." *Nation.*
Brandes is a profound admirer of Ibsen as well as an ardent advocate of the modern spirit for which Ibsen stands.

—— Henrik Ibsen; Bjornstjerne Bjornson; critical studies. 171 p. O. N. Y., 1899. Macmillan, $2.25.
Reviewed in Academy, July, 1899, 57: 79–80; Athenæum, Aug., 1899, 2: 202; Spectator, July, 1899, 83: 25; Nation, 69: 340; Dial, Nov., 1899, 27: 314, by W. M. Payne.

Brochner, Jessie. Henrik Ibsen. (*See* Bookman, Oct., 1903, 18: 180–9.)
Presents the personal side of Ibsen. Of value for its 5 or 6 illustrations.

Butler, A. Maynard. View of Ibsen. (*See* Contemporary Rev., May, 1902, 81: 709–19.)
Attempts to define Ibsen's present status and gives brief comments on each play.

Crawfurd, Oswald. The Ibsen question. (*See* Fortnighty Rev., May, 1891, 55: 723–40.)
The question is popularly covered, giving the Ibsen point of view, a sketch of his life and short ethical interpretations of the plays.

Ellis, Havelock. Ibsen. (*See* his The new spirit. Ed. 3. 1892. p. 133–73.)

Ender, A. von. Henrik Ibsen and the women of his dramas. (*See* Theatre, Aug., 1909, 10: 48–54, new ser.)
Discusses the dramatic rather than the literary significance of several of Ibsen's chief creations.

Evans, Edward Payson. Henrik Ibsen; his early career as poet and playwright. (*See* Atlantic Mo., May, 1890, 65: 577–88.)

Garland, Hamlin. Ibsen as a dramatist. (*See* Arena, June, 1890, 2: 72–82.)

—— Influence of Ibsen. (*See* his Crumbling idols. 1894. p. 99.)
"In 12 essays, full of sound, inspiring thought, Mr. Garland shows himself a clear-sighted critic and a hopeful prophet."
Reviewed in Dial, July 1, 1894, 17: 11, by E. E. Hale, Jr.; Nation, July 19, 1894, 59: 53; Critic, Sept. 15, 1894, 25: 169.

Gosse, Edmund William. Henrik Ibsen. (*See* his Studies in the literature of northern Europe. 1883. p. 35–69.)

Enlargement of an article printed in the *Fortnightly Rev.*, Jan., 1873, 19: 74–88. Published also in his "*Northern Studies.*" 1890. p. 38–104.

—— Henrik Ibsen. N. Y., 1908. D. Scribner, $1.

"A biography which sketches the influences . . . that set the great poet to weaving such an individual life tapestry. . . . There is no attempt to set forth the plots of his dramas, nor to treat the spurious 'lessons' and suppositious 'problems' which so many look for in Ibsen." *Book Review Digest.*

Reviewed in Athenæum, Mar. 2, 1908, 1: 364; Atlantic Mo., Aug., 1908, 102: 260; Dial, Feb. 16, 1908, 44: 108; Independent, Apr. 23, 1908, 64: 921; Nation, Mar. 5, 1908, 86: 222; Putnam's, May, 1908, 4: 238; Saturday Rev., Mar. 14, 1908, 105: 330–1.

—— Ibsen's social dramas. (*See* Fortnightly Rev., Jan. 1889, 51: 107–21.)

An excellent, discriminating critique. Lighter in treatment than Brandes.

Hapgood, Norman. Ibsen. (*See* his Stage in America, 1897–1900. 1901. p. 206–18.)

Thoughtful interpretation of Ibsen's dramas as produced on the American stage.

Henderson, Archibald. Henrik Ibsen and social progress. (*See* Arena, Jan., 1905, 33: 26–30.)

Herrmann, Oscar. Living dramatists: Pinero, Ibsen, D'Annunzio; introduction by Will W. Massee. 187 p. O. N. Y., 1905. Brentano, $5 net.

Huneker, James. Ibsen. (*See* his Egoists. 1908. p. 317–49.)

Appreciative but sane general sketch of Ibsen's dramatic work.

Ibsen and his translators. (*See* Nation, Jan. 23, 1890, 50: 67–8.)

The *Nation* considers that most of the notices of translations of Ibsen that have appeared in American journals up to 1890 are ignorant and valueless plagiarisms of English reviews.

Jaeger, Henrik Bernhard. Henrik Ibsen, a critical biography [tr.] from the Norwegian by W. M. Payne. Ed. 2. 320 p. il. O. Chic., 1901. McClurg, $1.50 net.

Ibsen's literary works strung in the order of their appearance upon the thread of his personal career. Chiefly valuable for the account of his early life.

Reviewed in Dial, June 1, 1902, 32: 16–17, by W. H. Carruth.

James, Henry. Henrik Ibsen. (*See* his Essays in London and elsewhere. 1893. p. 230–52.)

This essay is distinguished by the subtle observations, delicate, critical shadings and clever style so characteristic of Mr. James. In the few pages on Ibsen, the author considers only Ibsen's successes as a dramatist and ignores the prevalent question of his "morality and immorality."

Reviewed in Athenæum, July 29, 1893, 2: 158; Nation, Nov. 30, 1893, 57: 416.

Knorr, Helena. Ibsen and the ethical drama of the nineteenth century. (See Poet-lore, Jan.–Mar., 1898, 10: 49–65.)

Traces the evolutions of the ethical drama through its earlier representatives: Dumas, Angier and Ibsen, with Ibsen as its master.

Lee, Jannette Barbour. Ibsen secret; a key to the prose dramas of Henrik Ibsen. N. Y., 1908. D. Putnam, $1.25.

Devoted principally to the symbolism in Ibsen's dramas. Enthusiastic and emotional rather than discriminating or analytic.

Reviewed in Atlantic Mo., Aug., 1908, 102: 259; Independent, Apr. 23, 1908, 64: 922; Nation, Nov. 28, 1907, 85: 500.

Lord, Walter Frewen. Works of Henrik Ibsen. (*See* Nineteenth century, Aug., 1889, 26: 241–56.)

A faint outline of the plays, considered in chronological order.

Macfall, Haldane. Ibsen, the man, his art and his significance. N. Y., 1907. D. Morgan Shepard Co., $1.50.

Considerable attention paid to the plots. The material seems chiefly drawn from other biographers. Impressionistic and rhetorical in tone.

Reviewed in Dial, Feb. 16, 1907, 42: 116; Putnam's, Apr., 1907, 2: 120.

Matthews, Brander. Ibsen the playwright. (*See* Bookman, Feb., 1906, 22: 568–75; Mar., 1906, 23: 18–27.)

See also his *Inquiries and opinions*. 1907. p. 229–79.

An interesting summary with especial attention given to the stage success of the plays.

Monkhouse, Allan. Ibsen's social plays. (*See* his Books and plays. 1894. p. 155–85.)

Reviewed in Spectator, Aug., 1894, 73: 242–3; Literary world, Sept. 8, 1894, 25: 282; Academy, Oct., 1894, 46: 252.

Moses, Montrose J. Henrik Ibsen; the man and his plays. N. Y., 1908. 525 p. D. Kennerley, $1.50.

"The groundwork has been based on Mr. William Archer's definitive English edition of Ibsen's dramas." *Preface.*

Includes a bibliographical note (p. 517–22).

Reviewed in Dial, Mar. 16, 1909; 46: 192; Independent, June 24, 1909, 66: 1400; Nation, Dec. 17, 1908; 87: 609; North American Rev., Apr., 1909, 189; 621–3; Outlook, Mar. 3, 1909, 91: 773.

Nordau, Max. Ibsenism. (*See* his Degeneration. Ed. 5. 1895. p. 338–415.)

Nordau has undertaken to prove in a scientific and elaborate argument that a large percentage of society has developed a taste for the inferior in art and music and the depraved and filthy in literature, and that authors . . . who furnish the supply are morally and mentally degenerate." *Critic.*

Original, violent in language and "as brilliant as it is pigheaded."

Reviewed in North American Rev., June, 1895, 160: 735–40, by Kenyon Cox; Bookman, 1: 178; Saturday Rev., Mar. 9, 1895, 79: 323; Dial, Apr. 16, 1895, 18: 236, by E. E. Hale, Jr.; Nation, 60: 327.

Payne, William Morton. Henrik Ibsen. (*See* Outlook, May 24, 1902, 71: 240–7.)

Rose, Henry. Ibsen as a religious teacher. (*See* Contemporary Rev., June, 1908, 93: 692–708.)

Traces Swedenborgian and other religious elements in Peer Gynt and Brand.

Schofield, William Henry. Personal impressions of Björnson and Ibsen. (*See* Atlantic Mo., Apr., 1898, 81: 567–73.)

A study of Ibsen in contrast with his great contemporary, Björnson, by a great philologist who has studied in Christiania.

Shaw, George Bernard. Quintessence of Ibsenism. Ed. 2. 170 p. D. N. Y., 1891. Brentano, $1.00.

A thesis written to meet the misapprehension of Ibsen's works by the members of the Fabian Society of London, who considered it worse than eccentric to commend him. It treats of Ibsen's moral doctrine rather than of his art or literary development. It is defiant toward conventional morality, cynical and paradoxical, but stimulates one's desire to read more deeply into Ibsen's philosophy.

Reviewed in Nation, Oct. 6, 1904, 79: 282.

Simons, L. Ibsen as an artist. (*See* Westminster Rev., Nov., 1893, 140: 506–13.)

Art criticism applied to *The Master builder, Lady from the sea* and *Rosmersholm*.

Smedley, C. In defence of Hedda Gabler. (*See* Fortnightly Rev., Mar., 1908, 89: 565–7.)

Smith, L. W. Ibsen, Emerson and Nietsche, the individualists. (*See* Popular Science Mo., Feb., 1911, 78: 147–57.)

Treats the philosophy of Ibsen rather than his dramatic skill.

Stampenbourg, Baron de. (The) passing of Ibsen. (*See* Independent, Nov. 7, 1901, 53: 2630–3.)

Wicksteed, Philip H. Four lectures on Henrik Ibsen dealing chiefly with his metrical works. Ed. 2. 112 p. S. Lond., 1892. Sonnenschein, 2s. 6d.

Valuable lectures, including some representative selections from Ibsen's works.

Winter, William. (The) Ibsen drama. (*See* his Shadows of the stage. Series 3. 1895. p. 330–7.)

Mr. Winter accords scant praise to Ibsen as a dramatist. "His plays have too little action to qualify them for the stage — are too commonplace and insipid to take rank as literature."

HENRY ARTHUR JONES

Jones, Henry Arthur. Bed of roses; a comedy in one act. 22 p. D. Lond. and N. Y. S. French, paper. 6d.
See also French's (late Lacy's) Acting ed. of plays. Lond. v. 119.
One of his earliest comedies. "An irascible father having turned his son out of doors three years previously, forbids his daughter to marry his medical attendant. The son returns, and the father relents when he learns that the medical attendant has been the means of saving his son's life in the Cape War." *Hogg.*

—— Breaking a butterfly; a play in three acts. 76 p. O. Lond., 1884. Privately printed. o. p.
"An adaptation for English playgoers of Ibsen's '*Doll's House*,' falsifying the ethical import and distorting the motive of the husband." Wm. Archer.
Reviewed in Archer, Wm., About the theatre, 1886. p. 48.

—— Carnac Sahib; an original play in four acts. 151 p. D. Lond. Macmillan. 2s. 6d.
"Distinguished by fidelity of portraiture, command of dialogue and splendor of presentation, but there is no genuine interest in the characters and sympathy, though not entirely lacking, is badly distributed. Undramatic picture of Anglo-Indian life." *Athenæum.*
Reviewed in Athenæum, Apr. 22, 1899, 1: 507; Oct. 28, 1899, 2: 595.

—— Case of rebellious Susan; a comedy in three acts. 156 p. D. Lond. and N. Y. S. French, 75c.
Published also by Macmillan. Lond., 1901. 128 p. D. 2s. 6d.
The revolt of a spirited wife against modern social conditions. The play as a whole is one of the author's cleverest and most convincing dramas.
Reviewed in Athenæum, July 17, 1897, 2: 107; Illustrated London News, June 18, 1910, 136: 994; Sept. 24, 1910, 137: 450.

—— (A) clerical error; a comedy in one act. 24 p. D. N. Y. French, c1906. paper. 25c.
In Jones' early manner (first produced in 1879). A clergyman, misunderstanding a note written by his ward, nearly marries her himself instead of marrying her to the man really meant in her note. Slight, but pleasant.

—— (The) Crusaders; an original comedy of modern London life. 130 p. D. Lond., 1905. Macmillan, 2s. 6d.
A satire on the motives and methods of modern reformers.

—— (The) dancing girl; a drama in four acts. 119 p. D. N. Y., 1909. S. French, 75c.
A study in degenerate English society. "Almost a really great play. The characters are typical studies from life." The dramatic technique is excellent.
Reviewed by Walkley, A. B., Playhouse impressions. 1892. p. 130–4; Illustrated London News, Feb. 20, 1909, 134: 354; Saturday Rev., Jan. 24, 1891, 71: 99; Theatre, 1891, 26: 98–9; Mar., 1892, 28: 121.

Jones, Henry Arthur. (The) deacon; a comedy sketch in two acts. 23 p. D. Lond. S. French. paper. 6d.
(*See* also French's (late Lacy's) Acting ed. of plays. v. 133.)
A satire on unreasonable and bigoted opposition to the stage. The violence and improbability of the characters rather defeat the purpose of the play.
Reviewed in Theatre, 1890, 25: 185–6.

—— Dolly reforming herself; a comedy in four acts. N. Y., 1910. S. French, 75c.
"Founded on a philosophic question 'Can we cure ourselves of our bad habits?' and the answer worked out by the behavior of a few people in a country house." *Beerbohm.*
Reviewed in Illustrated London News, Feb. 6, 1909, 134: 182; Saturday Rev., Nov. 7, 1908, 106: 573, by Max Beerbohm.

—— Elopement; a comedy in two acts. Lond. and New York. S. French. paper. 6d.
(*See* also French's (late Lacy's) Acting ed. of plays. v. 122.)
A slight play of the 1879 group. The plot centres around an intended elopement which finally ends happily for all.

—— Harmony; a domestic drama in one act. 18 p. D. Lond. and New York, 1889. S. French. paper. 6d.
(*See* also French's (late Lacy's) Acting ed. of plays. v. 119.)
A brief sketch of the lower middle classes, a now practically forgotten play seldom if ever rising above the commonplace.

—— Hearts of oak; a domestic drama in two acts. D. Lond. and New York., 1885. S. French. paper. 6d.
(*See* also French's (Lacy's) Acting ed. of plays. v. 122.)
Once very popular as a stage production. A conventional drama with a prodigal hero, an elderly villain and a much-loved heroine of the types beloved by the gallery god.

—— (The) hypocrites; a play in four acts. 118 p. O. New York, 1908. S. French, 75c.
"A victory which accomplishes itself. The hero is a young curate who holds fast to the higher ideal of the Church of England against all the hypocrites about him and by virtue of his single truth enforces one law for both the low-born and nobly-born transgressor in the common sin of seduction." *W. D. Howells.*
Reviewed in Current Literature, Feb., 1907, 42: 189–95; Harper's Weekly, Nov. 24, 1906, 50: 1682–3, by W. D. Howells; Theatre, Oct., 1906, 6: 255–9.

—— Joseph entangled; a comedy in three acts. 141 p. O. N. Y., 1909. S. French, 75c.
"A realistic comedy of manners, full of vitality and distinguished by its naturalness of dialogue. The play is spent in frantic efforts to explain certain compromising circumstances." *M. Beerbohm.*
Reviewed in Saturday Rev., Jan. 23, 1904, 97: 107, by Max Beerbohm.

—— Judah; an original play in three acts. 107 p. O Lond., 1894. Macmillan, 2s. 6d.
A non-conformist minister perjures himself to save the reputation of a faith-healer and medium whom he loves and with whom he afterward works out their common rehabilitation in the eyes of the world. The play, which is one of Jones' strongest, is a study of the moral degeneration and regeneration wrought by love.
Reviewed by Walkley, A. B., Playhouse impressions, 1892. p. 119–22; Academy, 37: 396, by F. Wedmore; Saturday Rev., May 24, 1890, 69: 640; Theatre, 1890, 25: 24; 1892, 28: 152.

Jones, Henry Arthur. (The) lackey's carnival; a comedy in four acts. O. Lond., 1900. Privately printed.

"First effort of a dramatist to penetrate the character of servants, but the play should have been more wholly devoted to the main idea. The hero, stripped of circumstantial unreality, is a fine and memorable character." Max Beerbohm.

Reviewed in Athenæum, Oct. 6, 1900, 2: 451; Saturday Rev., Oct. 6, 1900, 90: 423, by Max Beerbohm.

—— (The) liars; an original comedy in four acts. 160 p. O. N. Y., 1909. S. French, 75c.

Published also by Macmillan. Lond., 1904. 130 p. D. 2s. 6d.

"The subject is a married lady sailing too close to the wind in a flirtation. The interest apart from its wealth of comedy lies in the keen and accurate picture of smart society." G. B. Shaw.

Reviewed in Academy, Oct. 16, 1897, 52: 306; Athenæum, Oct. 16, 1897, 2: 533; Jan. 4, 1902, 1: 28; Bookman, Nov. 1, 1898, 8: 210; Critic, Nov., 1898, 30: 371–3; Forum, Feb., 1899, 26: 757, by J. G. Speed; Harper's Weekly, Oct. 8, 1898, 42: 994; Saturday Rev., Oct. 9, 1897, 84: 388, by G. B. Shaw; Dec. 10, 1910, 110: 778.

—— Manœuvres of Jane; an original comedy in four acts. 128 p. D. Lond., 1905. Macmillan, 2s. 6d.

A farcical study of the manner in which a disobedient daughter manœuvres so as to thwart the plans of everybody but herself and to marry the man of her choice. One of Jones' best farce-comedies.

Reviewed in Academy, Nov. 5, 1898, 55: 216; Athenæum, Nov. 5, 1898, 2: 651; Harper's Weekly, Dec. 23, 1899, 43: 1293, by John Corbin; Independent, Apr. 6, 1905, 58: 783; Saturday Rev., Nov. 5, 1898, 86: 603–05, by Max Beerbohm.

—— (The) masqueraders; a play in four acts. 124 p. D. Lond., 1899. Macmillan, 2s. 6d.

Published also by S. French. N. Y., 1909. 135 p. O. 75c.

"Dramatic and interesting, but inconclusive and incomplete, suggesting views as to the significance of feminine surrender which the writer does not hold." *Athenæum.*

Reviewed in Athenæum, July 15, 1899, 2: 108.

—— Michael and his lost angel; a play in five acts. 131 p. D. Lond., 1905. Macmillan, 2s. 6d.

"If sympathetically considered from the author's attitude, this seems a genuinely sincere and moving play written with knowledge as to the man and insight as to the woman by an adept playwright with a kindly observer's sense of contemporary manners and a knowledge of spiritual history." G. B. Shaw.

Reviewed in Athenæum, Apr. 17, 1897, 1: 519; Dial, Sept. 16, 1896, 21: 149; Saturday Rev., Jan. 18, 1896; 81: 70–1; Jan. 25, 1896, 81: 98–100.

—— (The) middleman; a play in four acts. 128 p. O. N. Y. S. French, 75c.

"A piece of frank romance, the dramatic significance of which lies in the situation of a father who will not permit his son to marry the woman whom he, the son, has dishonored." *A. B. Walkley.*

Reviewed by Walkley, A. B., Playhouse impressions, 1892, p. 116–18; Arena, Mar., 1901, 25: 329–39; Theatre, 1889, 23: 200.

—— Mrs. Dane's defense; a play in four acts. 136 p. O. N. Y., 1909. S. French, 75c.

Published also by Macmillan. Lond., 1905. 131 p. D. 2s. 6d.

Deals with the unsuccessful attempt of a woman to conceal a dishonorable past. A study in the inevitable punishment which awaits a lapse from feminine virtue. Excellent in stage construction and character drawing.

Reviewed in Athenæum, Oct. 13, 1900, 2: 487; Critic, Feb., 1900, 38: 139, by J. R. Towse; Fortnightly Rev., Nov., 1900, 74: 863–5; North American Rev., Mar., 1901, 172: 478–9; Outlook, Apr. 29, 1905, 79: 1060.

Jones, Henry Arthur. (An) old master; a comedy in one act. 22 p. D. Lond., 1883. S. French, 6d.

(*See* also French's (late Lacy's) Acting ed. of plays, v. 119.)

Of interest only as an example of Jones' early manner. Of no literary merit and not very successful as a stage production.

—— (The) physician; an original play in four acts. 119 p. D. Lond., 1899. Macmillan, 2s. 6d.

A morbid study of hypochondria and a physician's struggle to decide between love and professional duty.

Reviewed in Critic, Oct. 9, 1897; 28: 209; Harper's Weekly, Oct. 16, 1897, 41: 1026, by J. D. Barry; Saturday Rev., Apr. 3, 1897, 83: 348–50, by G. B. Shaw.

—— (The) rogue's comedy; a play in three acts. 140 p. D. Lond., 1898. Macmillan, 2s. 6d.

A study of the English underworld. Full of humor but often drops to level of mediocre melodrama.

Reviewed in Athenæum, Jan. 28, 1899, 1: 121; Critic, Dec. 12, 1896, 26: 393; Dial, Apr. 16, 1899, 26: 279; Saturday Rev., Jan. 25, 1896, 81: 98–100; Apr. 25, 1896, 81: 426.

—— Saints and sinners; a new and original drama of modern English middle-class life in five acts. 168 p. O. Lond., 1881. Macmillan, 3s. 6d.

"Ruthless handling of hypocrisy and selfishness under a cloak of religion. The truth of character, literary ability of dialogue and dramatic skill of construction are unquestioned." *Nation.*

Reviewed in Archer, Wm., About the theatre, 1886, p. 49; Nation, Oct. 30, 1884, 39: 371, by Henry Norman; Theatre, 1892, 28: 151.

—— Silver king; a drama in five acts. 179 p. O. N. Y., 1907. S. French, 75c.

A melodrama with a long record of stage success. The hero ruined by association with blacklegs and gamblers, flees to America under suspicion of murder. He goes to Montana becomes a "silver king," and returns to track down the real murderer and to free himself from suspicion. As a literary production it is of little significance.

Reviewed in Archer, William, About the theatre, 1886, p. 47; Theatre, 1882.

—— Sweet Will; a comedy in one act. 24 p. D. N. Y., 1893. S. French, paper. 15c.

(*See* also French's (late Lacy's) Acting ed. of plays. v. 131.)

A quiet pastoral play in which the course of true love though hindered by poverty finally does "run smooth."

—— (The) tempter; a tragedy in verse in four acts. 130 p. S. Lond., 1898. Macmillan, 2s. 6d.

A miracle play with mediæval setting. Powerful and stimulating, but neither great poetry nor great drama. The author's only poetical drama.

Reviewed in Athenæum, Dec. 31, 1898, 2: 940; Westminster Mag., Jan., 1899, 151: 107.

—— Triumph of the Philistines and how Mr. Jorgan preserved the morals of Market Pewbury under very trying circumstances; a comedy in three acts. 137 p. D. Lond. and N. Y., 1899. Macmillan, 2s. 6d.

"An object lesson in British lower middle-class hypocrisy, which is attacked courageously and uncompromisingly . . . Shows creative imagination, curious observation and inventive humor which combine to produce a right effect even though details are outrageous." G. B. Shaw.

Reviewed in Saturday Rev., May 18, 1895, 79: 650, by G. B. Shaw.

Jones, Henry Arthur. Whitewashing Julia; an original comedy in three acts and an epilogue. 140 p. D. Lond., 1905. Macmillan, 2s. 6d.

Julia, returning to her native town, is forced, in order to escape social ostracism, to explain satisfactorily her relations to a married foreign prince. The outcome is satisfactory and Julia is "white washed." An attack on country bigotry and moral pretense.

Reviewed in Athenæum, Mar. 7, 1903, 1: 315; Saturday Rev., May 17, 1903, 95: 291, by Max Beerbohm.

Non-Dramatic Works (Selected)

Jones, Henry Arthur. Appeal to churchmen to save the drama. (*See* Current Literature, Dec., 1906, 41: 680-1.)

Points out the moral possibilities of clean, courageous drama.

—— Bible on the stage. (*See* New review, Feb., 1893.)

—— Censorship muddle. 60 p. O. Lond., 1909. S. French, 6d.

—— Corner-stones of modern drama. (*See* Fortnightly Rev., Dec., 1906, 86: 1084–94.)

—— Literature and the modern drama. (*See* Atlantic Mo., Dec., 1906, 98: 796–807.)

—— Recognition of the drama by the state. (*See* Nineteenth Cent., Mar., 1904, 55: 449–66.)

Discusses the question of an endowed National theatre.

—— Renascence of the English drama; essays, lectures and fragments relating to the modern English stage, written and delivered in the years 1883–94. D. Lond., 1895. Macmillan, 6s.

Though without logical connection or definite plan these articles not only reveal much of Jones' purposes and methods in playwriting but afford much suggestive material for the general criticism of contemporary dramatists.

Criticism

Archer, William. [Henry Arthur Jones.] (*See* his About the theatre, 1886, p. 45–6.)

Beerbohm, Max. Popular success of Henry Arthur Jones. (*See* Saturday Rev., Oct. 13, 1900, 90: 458.)

Bettany, A. L. Henry Arthur Jones and modern English drama. (*See* Theatre, 31: 203.)

Blathwayt, R. Henry Arthur Jones. (*See* Idler 4: 67.)

Slight, popular sketch of Jones and his work.

Borsa, Mario. English stage of to-day. 1908.

Includes general critique of Jones with brief comments on several plays.

Bullock, J. M. Henry Arthur Jones with bibliography of his plays. (*See* Bookbuyer, Apr., 1898, 16: 225.)

Biographical and critical with concise comments on many individual plays. Bibliography is confined to list of titles with year of first production.

Hamilton, J. A. Henry Arthur Jones. (*See* Munsey, May, 1894, 11: 174.)

Howells, William Dean. Plays of Henry Arthur Jones. (*See* North American Rev., Oct., 1907, 186: 205–12.)

An appreciative sketch with brief analysis of several later plays.

Jones, Henry Arthur. Chance the idol. 1902.
The hero is a man of good intentions but no will-power who, by yielding to his love for gambling, is financially ruined and unable to make reparation to the woman he has wronged. A study in feebleness of moral fibre.
Reviewed in Saturday Rev., Sept. 13, 1902, 94: 328, by Max Beerbohm.

—— Chevaleer. 1904.
An itinerant showman, the "Chevaleer" takes advantage of an apparently compromising position in which he discovers a lady and her admirer to secure for himself a lucrative commission. Broadly farcical, it derives its humor from the meeting of diverse strata of society and the resulting situations.
Reviewed in Saturday Rev., Sept. 10, 1904, 98: 328, by Max Beerbohm.

—— (The) evangelist.
A study of non-conformist religious ideals and motives. Produced at the Knickerbocker, N. Y., Nov., 1907.
Reviewed in Forum, Jan., 1908, 39: 370–1.

—— Hoodman blind. 1885.
A piece of apprentice work.
Reviewed in Archer, William, About the theatre, 1886, p. 54.

—— (The) knife. 1910.
Reviewed in Saturday Rev., Jan. 1, 1910, 108: 11, by Max Beerbohm.

—— Lord Harry. 1886.
Comment by Wm. Archer in his About the theatre. 1886. p. 55.

—— Noble vagabond. 1886.
Reviewed in Theatre, 1886, 18: 44, 107.

—— Princess' nose. 1902.
"A young wife is neglected by her husband who plans to elope with a married woman who is a guest in the house." A fortunate accident opens the husband's eyes and brings things to a happy conclusion. Strong in spots but not an adequate solution of married fickleness nor a powerful play.
Reviewed in Saturday Rev., Mar. 22, 1902, 93: 363.

—— We can't be as bad as all that. 1911.
Characteristic study of the weaknesses of certain English social types whose acquaintance in real life would be highly undesirable. Neither a great success nor a marked failure either in style or construction.
Reviewed in Canadian Mag., Mar., 1911, 36: 476–8; Bookman, Feb., 1911, 23: 607; Munsey's Mag., Feb., 1911, 44: 710.

—— Wealth. 1889.
Reviewed in Theatre, 1889, 22: 326.

—— and Herman, Henry. Chatterton. 1884.
"Thoughtful and original. Makes no attempt to reproduce or interpret the idiosyncrasies of the historical Chatterton, but presents an accepted type of genius at war with poverty." *Wm. Archer.*
Comment by Wm. Archer in his About the theatre. 1886. p. 48.

Moses, Montrose J. Henry Arthur Jones: dramatist. (*See* Book News, Apr., 1908, 26: 437–9.)
Popular illustrated sketch of no marked value.

Recent English dramatists. O. Phil., 1901. Booklovers' library. o. p.
Includes criticism of Jones.

Tarpey, W. K. Henry Arthur Jones' work as a dramatist. (*See* Critic, Aug., 1900, 37: 123, 124–8.)

Walkley, Arthur Bingham. Henry Arthur Jones on playmaking. (*See* his Playhouse impressions. 1892. p. 111–15.)

Criticism of an address of Jones and incidentally of his theory of the drama.

—— The realist in spite of himself. (*See* his Playhouse impressions. 1892. p. 123–9.)

Demonstration of Jones' essential realism in his best work.

MAETERLINCK

Maeterlinck, Maurice. Plays; tr. by Richard Hovey. 2 v. D. Chic., 1896–1902. Stone & Kimball, $1.25 ea. (Green tree library.)

Contents:—

V. 1. Princess Maleine.
The intruder.
The blind.
The seven princesses.

V. 2. Alladine and Palomides.
Pélléas and Mélisande.
Home.
The death of Tintagiles.

Reviewed in Critic, 26: 379; Literary World, 26: 68.

—— Three plays by Maeterlinck: Alladine and Palomides, Interior, The death of Tintagiles. Lond. Gowans & Gray. O. 2s. 6d.
Translated by William Archer and Alfred Sutro.

—— Aglavaine and Sélysette; a drama in five acts, tr. by Alfred Sutro. 172 p. O. Lond., 1897. Richards, 3s. 6d. net.

Published also by G. Allen. 110 p. O. Lond., 1904. 3s. 6d. net. (Acting version.) Also published by Badger. Bost., 1909. $1.25.

A modern wrestle with the old story of Platonic friendship. Aglavaine, a highminded and cultured girl, shares the love of the husband of Sélysette, the sweet self-belittling child-wife. In the half-spiritual motives, overcome in the end by jealousy and tragedy, and in the unusually lengthy monologues of these three deep-souled characters, who love the joys of silence and all things ill-fitted to the conventions of real living, Maeterlinck has expressed many of his own views of life and love. A drama to be loved because of its gentle pathos and soul-revelations rather than for its real dramatic significance.

Reviewed in Westminster Rev., Apr., 1899, 151: 409–16; Fortnightly Rev., Aug., 1897, 68: 185–6, by V. M. Crawford; Living Age, 235: 193.

—— Alladine and Palomides.

Published also by F. Stokes. N. Y. 1908. S. paper, 25c.

A love drama in which all the moods, the naively childish characters and the bare little externals of plot and movement resemble *Pélléas and Mélisande.* It is a revelation of the hidden life. "Mere words have no meaning" and whatever one sees of outward things about the play seems vague and far removed from actual existence.

Maeterlinck, Maurice. (The) blind.

Published also under title The sightless, tr. by Sir Laurence Alma Tadema. Lond. W. Scott. O. 1s. (Scott library.)

A one-act, one-scene play, in which a group of blind men helplessly grope about in a cavern-like forest place, seeking in vain for their guide, a priest who is already dead. It symbolizes a world of people lost in the darkness of unfaith and uncertain where to fasten their reason. The story is simply told by the picture on the stage which the words of the blind men explain without further action. One feels the artist's touch throughout in the atmosphere and suggestion.

Reviewed in Poet-lore, Oct.–Dec., 1901, 13: 554–60, by E. D. Daniels.

—— Blue bird; a fairy play in five acts, tr. by Alexander Teixeira de Mattos. N. Y., 1909. O. Dodd, $1.20.

Published also by Dodd. N. Y., 1910. 240 p. il. O. $2. (New theatre ed.)

A symbolic play dealing with the dream adventures of Tyltil and Mytil, the children of a wood-cutter who are commissioned by the fairy Birylune . . . to go in quest of the Blue bird whose possession will enable man to discover the hidden souls of animals and things." *Nation.*

Reviewed in Craftsman, Dec., 1910, 19: 246–61; Current Literature, Sept., 1909, 47: 305–11; Dial, May 1, 1909, 46: 296–7; Hampton's Mag., Nov., 1910, 25: 671–3, 677; Independent, Apr. 8, 1909, 66: 765; Munsey, Dec., 1910, 44: 414–15; Nation, Apr. 8, 1909, 88: 366–7; Outlook, Oct. 15, 1910, 96: 339–40; World to-day, Nov., 1910, 19: 1196.

—— Death of Tintagiles.

Published also separately by Gowans and Gray. Lond. D. paper. 6d. (Tr. by Alfred Sutro.)

In this attempt to typify the struggle of human affection against death, the scene is fittingly laid in the remote realm of an ugly, mysterious Queen who pursues with undying hatred the child Tintagiles, heir to her throne. Though the setting is remote and unreal the theme is developed with truthfulness to life and dramatic power.

Reviewed in Athenæum, June 24, 1899, 1: 794–5.

—— (The) Home.

Published also separately under title Interior (tr. by William Archer) by Gowans and Gray. Lond. D. paper 6d.; also by F. Stokes. N. Y. S. paper. 25c. Also in Maeterlinck, M. Three plays. (*See* above.)

The dramatic make-up of this slight little play is closely fashioned after that of *The blind* and *The intruder*, hence it is unusual and unconventional — a play of situations and dramatic suggestiveness in which the interest centers in the rescuers of a drowned girl, who loiter outside and pityingly watch, through the closed shutters of a window, the little family group to whom they must break the painful news.

Reviewed in Critic, June 22, 1895, 26: 451-3, by Israel Zangwill.

—— (The) Intruder.

Artful in its beautiful execution and in the subtle hold it has upon the attention, this play needs only to be read aloud to reveal its dramatic effectiveness. The invisible intruder is Death. The action centers in the death of a sick woman who does not appear at all in the play. Meanwhile a family group sit about a waning lamp and converse in a homely, realistic way. The symbolism, atmosphere and the use of simple, poetic words make one feel the awful presence of Death. It represents his most characteristic work in drama.

Reviewed in Caine, Hall, Introduction to Maeterlinck's Princess Maleine, tr. by William Wilson, 1892, p. 8–19; Fortnightly Rev., Sept., 1891, 56: 346–54, by William Archer.

Maeterlinck, Maurice. Joyzelle; a drama in five acts, tr. by Clarence Stratton. (*See* Poet-lore, 1905, 16: 1–45.)

Published also (bound with Monna Vanna) by Dodd. N. Y. D. $1.20; also by G. Allen. Lond. O. 3s. 6d.

As the author expresses the motive, "it is the triumph of love and will over fatality." In its vague dealing with unseen powers and justice it resembles his later work, *Monna Vanna*, though in comparison it is a more commonplace drama, inferior in its style and distasteful in its subject.

Reviewed in Fortnightly Rev., July, 1903, 80: 76–87, by M. A. Gerothwohl; Critic, Aug., 1903, 43: 114–15, by Grace Corneau.

—— Mary Magdalene; a play in three acts; tr. by Alexander Teixeira de Mattos. 182 p. D. N. Y., 1910. Dodd, $1.20.

"The influence of Christ is the moving influence of the drama, and thrice his voice is heard behind the scenes. . . . His presence in the course of the drama has so miraculously changed the heart of the Magdalene that she, who had sinned so often cannot . . . sin once more even to save her Saviour from the cross."

A study of the ennoblement of a woman's soul by spiritual ecstasy.

Reviewed in Athenæum, Nov. 5, 1910, 2: 565; Bookman, Dec., 1910, 32: 419–21; Current Literature, Dec., 1910, 49: 667–9; Dial, Dec. 16, 1910, 49: 522; Nation, Oct. 20, 1910, 91: 374.

—— Monna Vanna; a play in three acts, tr. by A. I. D. Coleman. 143 p. O. N. Y., 1904. Harper, $1.20 net.

The scene is laid at Pisa at the close of the 15th century when Pisa, as an ally of Venice, was besieged by the Florentines. The motive is the heroism of a pure-minded woman who sacrifices herself for the city, and discovers the difference between the love and perfect trust of her captor and the cruelty and jealousy shown by her husband. Without being a masterpiece or possessing any great dramatic power it abounds in imagination and delicate literary touches. The translation is good.

Reviewed in Dial, Oct. 16, 1903, 35: 257–8, by E. E. Hale, Jr.; Nation, Oct. 15, 1903, 77: 307; Athenæum, June 28, 1902, 1: 827; Nineteenth Cent., July 1902, 52: 72–5, 282–91; Fortnightly Rev., Aug., 1902, 78: 183–6, by L. A. Tadema; Harper's Weekly, Nov. 11, 1905, 49: 1640; Bookman, Sept., 1902, 16: 46–9, by F. T. Cooper.

—— Pélléas and Mélisande.

Published also (bound with The sightless) by W. Scott. Lond. O. 1s. (Tr. by Sir Laurence Alma Tadema.) Also by Crowell. N. Y., 1908. 135 p. D. $1.50 (tr. by Ewing Winslow.)

Old forgotten castles, haunted forests and mysterious black pools make a romantic setting for this modern revision of the historic Da Rimini story. The characters are dim and confused, more abstract than vital, and hidden meanings crowd each scene, yet the play is suggestive of life in its passion and profound dramatic truth.

Reviewed in Archer, William, Study and the stage, 1899, p. 133–7; Symons, Arthur, Plays, acting and music, 1903, Dial, 18: 174, by E. E. Hale, Jr.; Dial, Dec. 1, 1908, 45: 415; Independent, Oct. 8, 1908, 65: 843; Literary Digest, Oct. 1, 1910, 41: 544–5; Saturday Rev., Sept. 3, 1910, 110: 296.

Maeterlinck, Maurice. Princess Maleine; a drama in five acts, tr. by Gerard Harry, and The intruder, a drama in one act, based on a tr. of William Wilson; with an introduction by Hall Caine. 255 p. D. Lond., 1892. Heinemann, 5s.

Savage and violent love and tragedy. Terror is the keynote that fills the air about the murky palace, its hideous royalty and the unfortunate Maleine. The action has little sequence. A fateful, mysterious, shuddering mood grows more and more tense till a ridiculously cyclonic climax is reached. Many commentators refer to it as a "Shakespeare anthology" by reason of its marked likeness to various parts of Hamlet, Macbeth and Lear.

Reviewed in Caine, Hall, Introduction to Maeterlinck's Princesse Maleine, tr. by Gerard Harry, 1892, p. 1–8; Critic, June 22, 1895, 26: 451–3, by Israel Zangwill; Academy, Mar. 19, 1892, 41: 270–2, by William Sharp; Fortnightly Rev., Sept., 1891, 56: 346–54, by William Archer.

—— (The) seven princesses; tr. by Charlotte Porter and Helen A. Clarke. (*See* Poet-lore, 1894, 6: 29–32; 87–93; 150–61.)

Published also by Gowans & Gray. Lond. O. paper. 6d. (Tr. by William Metcalfe.)

A romantic story with some poetical quality, showing the playwright's pronounced originality and independence. The setting is not to be placed in any particular locality, but is the ever-dilapidated castle of most of his plays and an old king and queen who typify the past. Finely earnest scenes follow weak and flabby ones in an unsatisfactory way; sometimes tragical, sometimes ridiculous, and with an amusing repetition of phrase. While the play gives no impression of preaching a moral lesson there is, lurking back of every line and incident, a hidden meaning suggesting greater and deeper things.

—— Sister Beatrice and Ariane and Barbe Bleue; two plays tr. into English verses from the manuscript, by Bernard Miall. 183 p. D. N. Y., 1902. Dodd, $1.20 net.

Published also by G. Allen. Lond., 1902. D. 3s. 6d.

A simple, unforced translation, the former in blank verse, the latter in irregular rhymed verse. Sister Beatrice is slight, without the subtlety of meaning or the strangeness of atmosphere that are characteristic of most of the author's work.

Mr. Hale describes Ariane and Barbe Bleue as a sort of commentary on Maeterlinck by reason of its subjectively explanatory nature. "Truth is not found in the beaten path of humanity but in the secret depths of the soul where it is locked by the force of worldly authority, convention, tradition and prudery." This doctrine is exemplified in Ariane, when she insists that of all the keys that Bluebeard has given her, the only one of value is the forbidden one.

Reviewed in Athenæum, May 3, 1902, 1: 554–5; Critic, Sept., 1902, 41: 275.

Criticism

Archer, William. Maeterlinck as a pessimist playwright. (*See* Fortnightly Rev., Sept., 1891, 56: 346–54.)

Burton, Richard. Maurice Maeterlinck; a dramatic impressionist. (*See* Atlantic Mo., Nov., 1894, 74: 672–80.)

A description of the dramatist's peculiar qualities as revealed in his various plays, with the addition of some conclusions formed by the writer.

Campbell, Janey Sevilla. Impressional drama. (*See* Nineteenth Cent., Aug., 1905, 58: 204–13.)
To quote the writer, "There is a tendency of thought toward a psychical interpretation of life," and Maeterlinck in his *Pélléas and Mélisande* is cited as an illustration.

Chesterton, Gilbert Keith. Dramas in whisper. (*See* his Books and personalities. 1905. p. 142–.)

—— Maeterlinck. (*See* his Varied types. 1903. p. 209–14.)
Reviewed in Nation, Dec. 24, 1903, 77: 509; Atlantic Mo., Sept., 1904, 94: 423–4; Athenæum, Dec. 27, 1902, 2: 845–6.

Courtney, William Leonard. Development of Maurice Maeterlinck and other sketches of foreign writers. Lond., 1904. Richards, 3s. 6d. net.
The "other foreign writers" include Rodenbach, Huysmans, D'Annunzio, Turgenieff, Tolstoi and Gorky. Mr. Courtney is sympathetic and acute in his interpretation of Maeterlinck's philosophy and development.
Reviewed in Contemporary Rev., Sept., 1904, 86: 452–5; Athenæum, July 10, 1904, 2: 70.

Crawford, Virginia M. Maurice Maeterlinck. (*See* her Studies in foreign literature. 1899. p. 139–74.)
Clearly written, enthusiastic and fairly thoughtful essays on the symbolists.
Reviewed in Bookman, Mar., 1900, 11: 89–90; Nation, Dec. 21, 1899, 69: 472–3.

Daniels, E. D. Cursory review of symbolism in Maeterlinck's The blind. (*See* Poet-lore, 1901, 13: 554–60).

Henderson, Archibald. Maurice Maeterlinck, symbolist and mystic. (*See* Arena, Feb., 1906, 35: 115–24.)

M. Maurice Maeterlinck, moralist and artist. (*See* Living Age, July, 1901, 230: 201–20.)
Published also in the Edinburgh Rev., Apr., 1901, 193: 350–77.

Maeterlinck, Maurice. Evolution of mystery; tr. by Alfred Sutro. (*See* Fortnightly Rev., May, 1900, 73: 899–921.)
Valuable as Maeterlinck's own explanation of the predominant element in his plays. His prose essays furnish the best clue to his aims and ideals and the best method of unraveling his mystical puzzles.

—— (The) modern drama; tr. by Alfred Sutro. (*See* his The double garden. 1904. p. 115–35.)
Of value for a close study of the ideas that are at the bottom of all his work. Marked by his distinction of style and freshness of vision. Suggestive if not convincing.
Published also in the Cornhill Mag., 80: 166–73, tr. by A. T. de Mattos.

—— translator and translated. (*See* Independent, Sept. 16, 1909, 67: 666–8.)
Review of Maeterlinck's translation of Macbeth.

Maeterlinck, Mme. Maurice. Later heroines of Maurice Maeterlinck. (*See* Fortnightly Rev., Jan., 1910, 93: 48–56.)
Divides his later heroines into the naive woman and the woman who dares, with particular reference to Aglavaine, Joyzelle, Monna Vanna and Ariane.
Summarized in Current Literature, May, 1910, 48: 554–8.

—— Maeterlinck's methods of life and work. (*See* Contemporary Rev., Nov., 1910, 98: 552–7.)
Summarized in Review of Rev., Dec., 1910, 42: 729–30.

Maeterlinck's exit from shadowland. (*See* Current Literature, Dec., 1910, 49: 667–9.)

Maurice Maeterlinck (*See* Living Age, Oct., 1902, 235: 193–205).

"Discusses the growing realistic and optimistic elements in his later work.

Newman, Ernest. Maeterlinck and music. (*See* Atlantic Mo., Dec., 1901, 88: 769–77.)

Emphasizes the sympathy in dramatic theory between Wagner, the musician, and Maeterlinck, the mystic.

Nordau, Max. Maurice Maeterlinck. (*See* his Degeneration. 1895. p. 232–40.)

Osgood, Hamilton. Maeterlinck and Emerson. (*See* Arena, Mar., 1896, 15: 563–73.)

Traces Emerson's influence upon Maeterlinck.

Phelps, Albert. Later work of Maurice Maeterlinck. (*See* Poet-lore, July–Sept., 1899, 11: 357–72.)

Discusses the metaphysical ideas of wisdom, destiny, love and justice as handled by Maeterlinck in his essays, and is remotely of interest as a study of his plays.

Phelps, William Lyon. Maeterlinck and Browning. (*See* Independent, 55: 552–4, 1398–1400.)

Gives the reasons for the similarity between Luria and Monna Vanna, and a reply to the same.

Pidoux, Magdeleine. Maurice Maeterlinck at home. (*See* Bookman, Jan., 1901, 12: 104–7.)

A good biographical sketch.

Ropes, Arthur R. Maeterlinck. (*See* Contemporary Rev., Mar., 1900, 77: 422–36.)

This review may be summed up in the following quotation: "Maeterlinck has suggested much, but achieved little."

Soissons, S. C. de. Maeterlinck as a reformer of the drama. (*See* Contemporary Rev., Nov., 1904, 86: 699–708.)

A staunch defense of Maeterlinck against his would-be critics.

Steiner, Edward A. A visit to Maeterlinck. (*See* Outlook, Nov. 16, 1901, 69: 701–3.)

Strang, Lewis C. Sudermann and Maeterlinck. (*See* his Players and plays of the last quarter of a century. 1903. v. 2. p. 259–71.)

Biographical sketches and critical estimates of the famous actors and actresses of the last twenty-five years and the plays in which they appeared.

Symons, Arthur. Maeterlinck as a mystic. (*See* his Symbolist movement in literature. 1899. p. 153–68.)

A subtle book, containing a number of charmingly written essays, fresh and vivid with the thought of a critic who belongs to the school of symbolists.

Reviewed in Athenæum, Mar. 24, 1900, 1: 360.

Thorold, A. Six masters in disillusion. N. Y., 1909. $1.50.

Discusses Fontenelle, Mérimeé, Fabre, Huysmans, Maeterlinck, Anatole France.

Reviewed in Current Literature, Aug., 1909, 47: 160–4. (p. 160–2 deal with Maeterlinck.)

Transformation of Maeterlinck. (*See* Current Literature, Mar., 1909, 46: 285–8.)

Discusses Maeterlinck's development from pessimism to optimism.

Walkley, Arthur Bingham. Maeterlinck. (*See* his Frames of mind. 1899.)

"Displays a praiseworthy and varied erudition. Illuminating and pleasant." Saturday Rev., 115: 40.

Zangwill, Israel. Men, women and books. (*See* Critic, June 22, 1895, 26: 451–3.)

Phillips, Stephen. Herod; a tragedy. 128 p. D. Lond., 1901. Lane, $1.50.

"A successful drama in stately and beautiful blank verse. Theme, the conflict between Herod's passionate love for his queen and his overmastering self-love and ambition."

Reviewed in Saturday Rev., 90: 754; Spectator, Dec. 15, 1900, 85: 887; Athenæum, Jan. 5, 1901, 1: 27; Nation, Apr. 25, 1901, 72: 343; Atlantic Mo., 87: 421; Contemporary Rev., Jan., 1901, 79: 32–7, by Stephen Gwynn; Fortnightly Rev., Jan., 1901, 75: 178–86; Forum, Dec., 1909, 42: 578–9.

—— Nero. 200 p. D. N. Y., 1906. Macmillan, $1.25.

A spectacular drama of high literary quality and finished workmanship, opening with the murder of Claudius and ending with the burning of Rome.

Reviewed in Academy, Mar., 1906, 70: 223; Spectator, Mar., 1906, 96: 426; Nation, Apr. 19, 1906, 82: 325; Fortnightly Rev., Jan., 1906, 86: 83–95, by J. S. Roberts; Outlook, Mar. 9, 1907, 85: 572.

—— Paolo and Francesca; a tragedy in four acts. 120 p. D. Lond., 1903. Lane, $1.50.

"A rarely beautiful poem which is at the same time a fairly good acting drama, based on the story of Paolo and Francesca as told by Dante. It combines in a remarkable way the simplicity, unity and restraint of the Greek drama with the passion and color of modern dramatic art. The whole is instinct with the utmost purity and delicacy of feeling. It unquestionably places Mr. Phillips in the first rank of modern dramatists and modern poets." *Saturday Review.*

Reviewed in Ainger, Rev. Alfred, Lectures and essays, v. 2, p. 168–81; Athenæum, Jan., 1900, 1: 6; Dial, Jan. 16, 1900, 28: 49, by W. M. Payne; Forum, Mar., 1900, 29: 116–28, by W. P. Trent; Nation, May 10, 1900, 70: 361; Nineteenth Cent., Dec., 1899, 46: 915–33, by Sidney Colvin; Saturday Rev., Dec. 9, 1899, 88: sup. 5; Spectator, Dec. 2, 1899, 83: 839.

—— Pietro of Siena. 82 p. D. N. Y., 1910. Macmillan, $1.

Pietro, who overthrows Luigi, ruler of Siena, spares his life because of love for Gemma, sister of Luigi, and the threatened tragedy comes to a happy conclusion. Though the action is confined between sunrise and sunset the work is an example of skilful rhetoric rather than of powerful drama.

Reviewed in Spectator, Nov. 26, 1910, 105: 912.

—— Sin of David. 141 p. D. N. Y., 1904. Macmillan, $1.25.

"A modern version of the Hebrew story of David, Uriah and Bathsheba. Scene, England during the Cromwellian wars."

While it lacks true dramatic fire it still ranks in the class with Herod and Ulysses for its purely literary quality. "Has the general air of being better designed for the closet than the stage."

Reviewed in Athenæum, Feb. 4, 1905, 1: 155; Nation, Jan. 26, 1905, 80: 72; Spectator, Nov. 26, 1904, 93: 837–8; Dial, Jan. 16, 1905, 38: 47; Bookman, Feb., 1905, 20: 554.

Phillips, Stephen. Ulysses; a drama in a prologue and three acts. 148 p. D. N. Y., 1902. Macmillan, $1.25.

Selected episodes from the Odyssey "rearranged, reimagined, unsparingly accelerated and cut down."

"A poem that can be read (except for the prologue) with unalloyed satisfaction, and a play that deserves to hold the stage."

Reviewed in Dial, May 1, 1902, 32: 317; Saturday Rev., Feb. 22, 1902, 93: 236–7; Spectator, Feb. 15, 1902, 88: 254–5; Atlantic Mo., Apr., 1902, 89: 565–7; Bookman, Apr., 1902, 15: 168–70, by Edith Wharton; Nineteenth Cent., Mar., 1902, 51: 434–43, by Stephen Gwynn; Poet-lore, Oct., 1902, 14: 126.

—— and Carr, J. Comyns. Faust; freely adapted from Gœthe's dramatic poem. 239 p. D. N. Y., 1908. Macmillan, $1.25.

"Free paraphrase of Gœthe's poem which presents the main events of the legend with a more narrow continuity of narrative." Although a meritorious effort, it cannot be considered a dangerous competitor of its original.

Reviewed in Atlantic, Dec., 1908, 102: 812; Bookman, Dec., 1908, 28: 363–4; Current Literature, Nov., 1908, 43: 551–2; Forum, Sept., 1908, 40: 221–4; Nation, Sept. 24, 1908, 37: 294–5.

Criticism

Archer, William. Real conversations; Conversation III with Mr. Stephen Phillips. (*See* Critic, June, 1901, 38: 504–11.)

The conversation is concerned with Ulysses in particular and the drama in general. Of moderate interest.

—— Stephen Phillips. (*See* his Poets of the younger generation. 1902, p. 309–54.)

Mainly devoted to Phillips, the poet. The long criticism of *Herod* and *Paolo and Francesca* is divided sanely between praise and fault finding.

Boynton, Henry Walcott. Poetry and the stage. (*See* Atlantic Mo., July, 1903, 92: 120–6.)

A prophecy of the stage success of Paolo and Francesca.

Gosse, Edmund. Revival of poetic drama. (*See* Atlantic Mo., Aug., 1902, 90: 156–66.)

A cheerful essay, calling attention to the injudicious praise that has been heaped upon Phillips, yet prophesying a greater development of his powers in the future.

—— Stephen Phillips. (*See* Century Mag., Jan., 1901, 61: 430–3.)

A personal sketch.

Gwynn, Stephen. Poetry and the stage. (*See* Fortnightly Rev., Feb., 1909, 91: 337–51.)

Same article in Living Age, Apr. 3, 1909, 261: 3–14.

General discussion of Phillips' merits as poet and dramatist.

Hellems, F. B. R. Stephen Phillips as a writer of tragedy. Atlantic Mo., Dec., 1908, 102: 809–21.

Henderson, Archibald. Stephen Phillips; poet and dramatist. (*See* Arena, May, 1905, 33: 474–81.)

Mr. Henderson's criticisms indicate a wide and general reading along dramatic lines, but reveal no serious study of Phillips.

Howells, William Dean. The new poetic drama. (*See* North American Rev., May, 1901, 172: 794–800.)

A comparison of Phillips with Rostand.

Le Gallienne, Richard. Poetry of Stephen Phillips. (*See* Bookman, Mar., 1901, 13: 24–9.)
Secondarily the article considers *Herod* and other tragedies.

Mr. Stephen Phillips. (*See* Quarterly Rev., 195: 486–500.)
A critical and biographical study of Phillips in which his originality, influence, success in poetic drama and the reasons for his popularity are discussed.
Published also in Living Age, June, 1902, 233: 641–50.

Porter, Charlotte. Phillips' Paolo and Francesca and Swinburne's Rosamund. (*See* Poet-lore, Jan.–Mar., 1900, 12: 126–36.)

Recent British poetry. (*See* Nation, 70: 361.)
A comparison between Swinburne and Phillips.

Savage, Ernest A. Stephen Phillips. (*See* Westminster Rev., Aug., 1901, 156: 187–96.)
The dramatic works of Phillips are criticized at length.

Symons, Arthur. Mr. Stephen Phillips. (*See* his Studies in prose and verse. 1904. p. 242–60.)
A significant book of criticism by a distinguished literary critic.

Todhunter, John. Blank verse on the stage. (*See* Fortnightly Rev., Feb., 1902, 77: 346–60.)
Mainly concerned with Stephen Phillips. A close study of his metre with some comparisons.

—— Poetic drama, and its prospects on the stage. (*See* Fortnightly Rev., Apr., 1902, 77: 713–25.)
Makes special reference to Phillips.

Wharton, Mrs. Edith. The three Francescas. (*See* North American Rev., July, 1902, 175: 17–30.)
A comparison of Phillips, Crawford and D'Annunzio.

Wodehouse, E. A. Valuation of Mr. Stephen Phillips. (*See* Fortnightly Rev., May, 1905, 83: 830–42.)

Pinero, Sir Arthur Wing. (The) Amazons; a farcical romance in three acts. 169 p. D. Lond. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1895. 189 p. D. paper. 50c.

A whimsical and extravagant satire on the tendency to educate girls in masculine pursuits.

"It is too flimsy, both in conception and execution, to withstand the strain of critical examination. It has, however, the distinguished merit of being amusing and cleverly written." *Critic.*

Reviewed in Athenæum, Mar., 1893, 1: 322; Critic, Feb. 24, 1894, 24: 136–7.

—— Benefit of the doubt. 300 p. S. Lond., 1895. Heinemann, 2s. 6d.

"In its vigorous satire of social affectations and follies it may in its class stand comparison with most past and any present work. As a study in feminine nature little in Ibsen is more revolutionary and little in Balzac more profound." *Athenæum.*

Reviewed in Athenæum, Oct., 1895, 2: 542; Critic, Nov. 2, 1895, 27: 283, by Arthur Waugh; Jan. 18, 1895, 28: 49; Saturday Rev., Oct. 19, 1895, 80: 503–04, by G. B. Shaw.

—— Cabinet minister; a farce in four acts. 202 p. D. Lond., 1892. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. D. paper. 50c.

Deals with the perplexities of the wife of a Cabinet minister who, to escape a financial crisis, accepts the aid of an impossible money-lender who demands social recognition in return. The characters are skilfully and humorously drawn but the work as a whole is little more than an amusing series of episodes.

Reviewed in Academy, July 19, 1890, 38: 56; Athenæum, Apr., 1890, 1: 541; June, 1905, 1: 731; Critic, Mar. 26, 1892, 20: 182; Gentleman's Mag., Mar., 1892, n. s. 48: 319–20, by J. H. McCarthy; Theatre, June, 1890, 24: 284, 312.

—— Dandy Dick; a farce in three acts. 164 p. D. Lond., 1893. Heinemann, 2s. 6d.

A study of middle-class sporting life full of humor and good-natured cynicism. Has had a long and successful stage career.

Reviewed in Academy, Feb. 5, 1887, 31: 100; Athenæum, Feb., 1887, Critic, Oct. 15, 1887, 11: 190; Saturday Rev., Feb. 17, 1900, by Max Beerbohm.

—— Gay Lord Quex; a comedy in four acts. 226 p. D. Lond. Heinemann, 2s. 6d.

Published also by R. H. Russell. N. Y., 1900. 186 p. O. $1.25.

A study of fast life among the upper classes. Severely criticized for insincerity and defective technique but notwithstanding the critics, a great stage success.

Reviewed in Academy, Apr. 15, 1899, 56: 436–7; May 17, 1902, 62: 511–12, by Arthur Symons; Athenæum, Apr., 1899, 1: 475; Nov., 1908, 2: 583; Critic, Jan., 1901, 38: 38–42; Harper's Weekly, Dec. 1, 1900, 44: 1142, by L. Reamer; Munsey, Jan., 1901, 24: 604–08, by J. R. Towse; Saturday Rev., Apr. 15, 1899, 87: 459–60, by Max Beerbohm.

—— Hester's mystery. D. N. Y., n. d. S. French, paper. 15c.

One of Pinero's earlier plays. The villain, in order to force the heroine to marry him, attempts to create a mystery about her unexplained absence from a boarding school. The mystery is satisfactorily explained along lines conventional both in plot and style.

Reviewed in Academy, June 26, 1880, 17: 483; Athenæum, June, 1880, 1: 772; Saturday Rev., July 3, 1880, 50: 20.

Pinero, Sir Arthur Wing. His house in order; a comedy in four acts. 230 p. D. Lond., 1906. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1907. 204 p. D. 50c.

A study of the oppressiveness and bigotry of middle-class English social conventions and the vindication of a wife who dared to defy them.

"So actual that some people already find it unnatural. It, is just as realistic and natural as Gorky's 'Out of the Depths.'" R. Ross.

Reviewed in Walkley, A. B., Drama and life, 1908; Academy Feb. 10, 1906, 70: 140–1; Athenæum, Feb., 1906, 1: 179; Feb., 1907, 1: 144; Bookman, Dec., 1906, 24: 331; Current Literature, Apr., 1906, 40: 403–04; Nov., 1906, 41: 543–8 (criticism and extracts); Harper's Weekly, Nov. 24, 1906, 50: 1682, by W. D. Howells; Reader, Aug., 1906, 8: 333–4; Saturday Rev., Feb. 10, 1906, 101: 167–8.

—— Hobby horse; a comedy in three acts. 180 p. D. Lond., 1892. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. D. paper. 50c.

A satire on the tendency to promote philanthropic schemes as a social pastime. Bright and amusing rather than convincing.

Reviewed in Athenæum, Oct., 1886, 2: 576; Critic, Nov. 20, 1886, 9: 253.

—— In chancery; an original fantastic comedy in three acts. 72 p. D. N. Y., c1905. S. French, 50c.

Study of double personality due to loss of memory. One of the early plays, first produced in 1884 and revived in 1890.

"One of Mr. Pinero's most humorous works with strongly contrasted characters. . . . Full of mirthful situations from first to last." *Illustrated London News.*

Reviewed in Walkley, A. B. Drama and life, 1908; Theatre, Jan., 1891, 26: 37–40; Oct., 1884, n. s. 4: 216–17.

—— Iris; a drama in five acts. 232 p. D. Lond., 1902. Heinemann, 2s. 6d.

Published also by R. H. Russell. N. Y., 1902. 228 p. D. $1; also by W. H. Baker. Bost., 1905. D. paper. 50c.

A study in the demoralizing effect of bad environment. Interesting and thought provoking even if somewhat lacking in the sympathy necessary to make a play truly great.

Reviewed in Academy, Sept., 28, 1901, 61: 251; Athenæum, Sept., 1901, 2: 392; Dial, Feb., 1902, 32: 112–14; Bookman, Nov., 1902, 16: 280–2; Critic, Nov., 1902, 41: 444–5, by J. R. Towse; Fortnightly Rev., Nov., 1901, 76: 902–10, by W. L. Courtney; Reader, Dec., 1902, 1: 179–80, by J. D. Barry.

—— Lady Bountiful; a story of years; a play in four acts. 200 p. S. Lond., 1892. Heinemann, 2s. 6d.

The effects of indiscriminate liberality in money matters. "Distinguished . . . by purpose and originality and possesses qualities of high literary merit. It abounds in contrasts of character." *Critic.*

Reviewed in Athenæum, Mar., 1891, 1: 354; Critic, Nov. 21, 1891, 19: 285; Theatre, Apr., 1891, 26: 202–04.

—— Letty; an original drama in four acts and an epilogue. 254 p. D. Lond., 1904. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1905. 225 p. D. paper. 50c.

The temptations of a young girl exposed to rather dubious society. The ending is conventional and the play as a whole is superficial.

Reviewed in Academy, Oct. 17, 1903, 65: 418–19; Jan. 23, 1904, 66: 104; Bookman, Nov., 1904, 20: 184; Athenæum, Oct. 17, 1903, 2: 523–4; Current Literature, Nov., 1904, 37: 453–4; Reader, Feb., 1905, 5: 361–2; Saturday Rev., Oct. 17, 24, 1903, 96: 487–9, 511–12, by Max Beerbohm.

Pinero, Sir Arthur Wing. Magistrate; a farce in three acts. 178 p. S. Lond., 1892. Heinemann, 2s. 6d.

Action revolves around the attempt of a woman to hide from her second husband the real ages of herself and her son by her first husband. Thoroughly farcical without being coarse. A great success on the stage.

Reviewed in Academy, Mar. 28, 1885, 27: 231; Jan. 16, 1886, 29: 50; Athenæum, Mar., 1885, 1: 418.

—— Mid-channel; a play in four acts. 224 p. D. Bost., 1910. W. H. Baker, 50c.

A study of middle-class life of low ideals.

"A disagreeable but exceedingly able work; a dreary tale set forth with great skill and compelling power." *Nation.*

"In Mid-channel there is but one person who is not saliently vulgar and this is an elderly woman who has little to do with the play." *Beerbohm.*

Reviewed in Eaton, W. P. At the New Theatre and others, 1910; Athenæum, Sept. 11, 1909, 2: 307–08; Bookman, Mar., 1910, 31: 68–70; by C. Hamilton; Nation, Feb. 3, 1910, 90: 120; Saturday Rev., Sept. 11, 1909, 108: 310–11, by Max Beerbohm.

—— The money spinner; an original comedy in two acts. 43 p. D. N. Y., 1900. S. French, paper. 25c.

One of Pinero's first successes. (Produced Nov., 1880.) The "money spinner," so called from her skill at cards, risks disgrace to save her husband from financial ruin. While conventional in theme the play shows promise of the author's later success in stagecraft and character delineation.

Reviewed in Academy, Jan. 29, 1881, 19: 89; Critic, Jan. 28, 1882, 2: 30; Theatre, Feb., 1881, n. s. 3: 113–14; Dec., 1880, n. s. 2: 372–3.

—— Notorious Mrs. Ebbsmith; a drama in four acts. 232 p. D. Lond., 1895. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1900. 200 p. S. paper. 50c.

Generally considered one of the author's best plays.

"He has used the popular sex interest as a peg on which to hang a problem of far finer value — the fallacy of resigning our ideals to suit the exigency of our environment." *A. Waugh.*

Reviewed in Academy, Mar. 23, 1895, 47: 262–3, by W. H. Davenport Adams; Athenæum, Mar., 1895, 1: 353; Critic, Mar. 30, 1895, 26: 248; May 18, 1895, 26: 356, by I. Zangwill, Saturday Rev., Mar. 9, 1901, 91: 300–1, by Max Beerbohm.

—— Preserving Mr. Panmure; a comic play in four acts. 137 p. D. Lond., 1910. Chiswick Press.

Pinero's latest production. Excellent in its stage-craft but perilously near bad taste in parts. The setting, like all of Pinero's later work, involves much social vulgarity.

Reviewed in Athenæum, Jan., 1911, 1: 107; Academy, Jan. 28, 1911, 80: 108–10; Saturday Rev., Jan. 28, 1911, 111: 75.

—— Princess and the butterfly, or The fantastics; a comedy in five acts. 250 p. D. Lond., 1898. Heinemann, 2s. 6d.

Published also by S. French. N. Y. D. 50c.

A fantastic sketch centering around two middle-aged characters who demonstrate the perennial youth of love.

"A good old-fashioned, well-seasoned bit of sentimental drawing-room fiction." G. B. Shaw.

Reviewed in Academy, Apr. 3, 1897, 51: 383–4, by G. B. Shaw; Athenæum, Apr. 3, 1897, 1: 454; Critic, Apr. 17, 1897, 30: 277, by Arthur Waugh; Nov. 27, 1897, 31: 327–8; Fortnightly Rev., May, 1897, 67: 746–56, by W. L. Courtney; Saturday Rev., Apr. 3, 1897, 83: 348–9, by G. B. Shaw.

Pinero, Sir Arthur Wing. (The) profligate; a play in four acts. 148 p. S. Lond., 1891. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. D. paper. 50c.

Shows the retribution which comes from a dissolute life and the power of a good woman in uplifting a man. A powerful, unconventional play.

Reviewed in Athenæum, Apr. 1889, 1: 546; Academy, June 8, 1889, 35: 403–04, by Frederick Wedmore; Theatre, May 7, 1889, 13: 322–4; June, 1889, 22: 331–4.

—— (The) rocket; an original comedy in three acts. 80 p. D. N. Y. 1905. S. French, 50c.

A rascally old "Chevalier" attempts to get a wealthy husband for his pretended daughter. Her real father, long missing, returns, proves his relationship and the Chevalier's dreams of wealth come down like a rocket. Farce of the broadest and most extravagant kind, but does not transgress the bounds of good taste.

Reviewed in Athenæum, Dec., 1883, 2: 786; Saturday Rev., Dec. 29, 1883, 56: 834.

—— (The) school-mistress; a farce in three acts. 176 p. S. Lond., 1894. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. 177 p. D. paper. 50c.

The mistress of a boarding school, in order to keep her impecunious husband in style, determines to go on the stage. A fire brings her home unexpectedly, to her husband's discomfiture. Unpretentious in plot and treatment, it is a successful farce.

Reviewed in Academy, July 3, 1886, 30: 17; Athenæum, Apr., 1886, 1: 465; Theatre, May 10, 1886, n. s. 1: 228.

—— Second Mrs. Tanqueray. 202 p. D. Lond., 1895. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. 174 p. D. paper. 50c.

Probably the best known and one of the most esteemed of the author's works. A powerful and relentless statement of the fact that a past can never be entirely overcome even with the greatest effort.

Reviewed in Academy, Feb. 24, 1894, 45: 174–5; June 10, 1893, 43: 509–10, by Frederick Wedmore; Athenæum, Sept., 1901, 2: 360; Critic, Oct. 14, 1893, 23: 244; Gentleman's Mag., Jan., 1894, 276: 98–102; Saturday Rev., 23 Feb., 1895, 79: 250–1, by G. B. Shaw; Theatre, Sept., 1893, 34: 139–44; Mar., 1895, 37: 152–4, by A. Brereton.

—— (The) squire; an original comedy in three acts. 81 p. D. N. Y., c1905. S. French, paper. 25c.

This play roused a storm of controversy when produced in 1882 because of its alleged resemblances to Thomas Hardy's "*Far from the madding crowd.*"

(For both sides of controversy see Theatre Mag., Feb., Apr., Oct., 1882, ser. 3, 5: 107–10; 202–04; 6: 246–7, Oct., 1882.)

Reviewed in Academy, Jan. 14, 1882, 21: 34; Critic, Oct. 21, 1882, 2: 287–8.

Pinero, Sir Arthur Wing. Sweet Lavender; a domestic drama in three acts. 192 p. S. Lond., 1893. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1893. S. paper. 50c.

A clean, wholesome play which, with all its defects, deserved its long stage popularity.

Reviewed in Academy, Mar. 31, 1888, 33: 228, by Frederick Wedmore; Critic, Nov. 24, 1888, 13: 262–3; Athenæum, Mar., 1888, 1: 382; Theatre, May, 1888, 20: 263–5; Nov., 1890: 25: 234–5.

—— (The) thunderbolt; an episode in the history of a provincial family; in four acts. 270 p. D. Lond., 1909. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1909. 237 p. D. paper. 50c.

"Has caught to a nicety the manners, tricks of speech and idiosyncrasies of many well-to-do folk of the midlands. The strength of the piece lies in its technical perfection." *Athenæum.*

"It is probable that Mr. Pinero has never written a play of such excellence as this one." *Academy.*

Reviewed in Academy, May 16, 1908, 74: 792; Athenæum, May, 1908, 1: 615; Bookman, Jan., 1911, 32: 464–7, by C. Hamilton; Current Literature, Feb., 1911, 50: 184–91(excerpts); Everybody's, Mar., 1911, 24: 412–14; Munsey, Jan. 11, 562–3, by M. White, Jr.; Nation, Oct. 27, 1910, 91: 398; Nov. 17, 1910, 91: 479; Saturday Rev., May 16, 1908, 105: 624–5, by Max Beerbohm.

—— (The) times; a comedy in four acts. 204 p. S. Lond., 1891. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. D. paper. 50c.

A wealthy merchant with social and parliamentary ambitions has his plans frustated by the marriage of his son to a pretty but vulgar girl.

"It lays bare no horrid social wound, it wrangles over no vital problems of inextricable perplexity." *Preface.*

Reviewed in Athenæum, Oct., 1891, 2: 593.

—— Trelawny of the "Wells"; a comedietta in four acts. 224 p. S. Lond., 1899. Heinemann, 2s. 6d.

"The primary object of it is entertainment, which it provides in most liberal measure, and the distinctive merit of it is that the entertainment is not only light but intellectual." *Critic.*

"Such dramatic effect as it embodies is obtained by contrast, the inner life of the stage, with its tawdry squalor being thrown into sharp relief against a background of West End society." *Academy.*

Reviewed in Academy, Jan. 29, 1898, 53: 133–4; Athenæum, Jan. 3, 1898, 1: 159; Bookman, Jan., 1899, 8: 424–8, by Norman Hapgood; Critic, Jan., 1899, 34: 41–3; Munsey's Mag., Feb., 1911, 44: 710; Saturday Rev., Feb. 5, 1898, 85: 170–2, by G. B. Shaw.

—— (The) weaker sex; a comedy in three acts. p. S. Lond., 1894. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1894. 133 p. S. paper. 50c.

"Mr. Pinero's vigorous hits at a world of 'gentlemanly ladies and zoological gentlemen.'" *Academy.*

Reviewed in Academy, Apr. 13, 1889, 35: 260–1, by Frederick Wedmore; Athenæum, Mar., 1889, 1: 385; Theatre; Apr., 1889, 22: 218–20.

—— Wife without a smile; a comedy in disguise. 230 p. D. Lond., 1905. Heinemann, 2s. 6d.

Published also by W. H. Baker. Bost., 1905. 166 p. D. paper. 50c.

Severely criticized at the time of its production (Oct., 1904) on account of some ill-advised stage effects.

"Dubbed 'a comedy in disguise' but in reality an unpleasant problem treated with unbecoming levity. . . . A farce which is not comic. . . . When not unpleasant it degenerates into buffoonery."

Reviewed in Academy, Oct. 22, 1904, 67: 367–8; Athenæum, Oct. 22, 1904, 2: 523; Saturday Rev., Oct. 22, 29, 1904, 98: 511–12, 545–6, by Max Beerbohm.

Pinero, Sir Arthur Wing. Carr, J. Comyns, and Sullivan, Sir Arthur. (The) beauty stone; an original romantic musical drama in three acts. 101 p. O. Lond., 1898. Chappell & Co., 1s

Libretto by Pinero and Carr. Also, with music, Chappell & Co., 1898. 217 p. Q. o. p.

"That Mr. Pinero in association with Sir Arthur Sullivan should have failed to make Mephisto interesting is certainly a very remarkable fact; but so it is." *Academy.*

"The indisputable dullness of their 'Beauty stone' comes mainly from their pseudo-archaic manner. Their primary idea for the play is rather charming. . . . The story of the play is pretty and simple. The scenes are nicely ordered and constructed." Beerbohm.

Reviewed in Academy, June 4, 1898, 53: 611–12; Saturday Rev., June 4, 1898, 85: 744–5.

Non-dramatic Works

Pinero, Sir Arthur Wing. Modern British drama. (*See* Theatre, June, 1895, 37: 346–8.)

Brief statement of Pinero's theories of dramatic art.

—— Robert Louis Stevenson, the dramatist; a lecture delivered . . . to the members of the Philosophical Institution of Edinburgh . . . 24th Feb., 1903. 35 p. O. Lond., 1903. o. p.

Of considerable value not only as an estimate of Stevenson but for the author's excellent statements of the characteristics of modern dramatic art in general.

Published also in Critic, Apr., 1903, 42: 341–53, and printed separately by Critic Co., N. Y., 1903. 15 p. O.

Reviewed in Blackwood's Mag., Apr., 1903, 173: 559–63.

Criticism

Archer, William. English dramatists of today. P. Lond., 1882.

Contains section on Pinero.

—— Real conversations — Conversation I with Mr. Arthur W. Pinero. (*See* Pall Mall Mag., Feb. 2, 1901, 23: 388–99.)

Published also by W. Heinemann. Lond., 1904. D. 6s. (Conversation with Pinero, p. 5–28.)

Beers, Henry A. English drama of today. (*See* North American Rev., May, 1905, 180: 746–57.)

Includes estimate of Pinero.

Borsa, Mario. English stage of today. Lond., 1908. $2.50.

Includes section on Pinero with brief characterizations of some of his best plays.

—— Pinero and the Italian stage. (*See* English Illustrated Mag., June, 1901, 25: 216–20.)

(**A**) **candid friend** to Mr. A. W. Pinero. (*See* Theatre, July, 1893, 34: 30–4.)

Attacks many of Pinero's mannerisms.

Filon, Pierre Marie Augustin. English stage, being an account of the Victorian drama, tr. from the French by Frederic Whyte. N. Y. 1897. $2.50.
Includes chapter on Pinero giving a French estimate of his skill as a playwright.

Fyfe, H. Hamilton. Arthur Wing Pinero, playwright; a study. 250 p. D. Lond., 1902. Greening & Co.
Includes "bibliography of Mr. Pinero's plays," p. 231–50.

—— Plays of Pinero as literature. (*See* Theatre, Dec., 1895, 38: 324–8.)

Hale, Edward Everett, Jr. Dramatists of today. 1905.
Includes section on Pinero.

Hamilton, J. A. Arthur Wing Pinero. (*See* Munsey, Dec., 1893, 10: 247–51.)

Herrmann, Oscar. Living dramatists. 1905.
Opening sections deal with Pinero.

Hyde, G. M. Arthur W. Pinero, with bibliography of his plays. (*See* Book-buyer, Nov., 1898, 17: 301–05.)

Kobbe, Gustav. Plays of Arthur Wing Pinero. (*See* Forum, Sept., 1898, 26: 119–28.)
Valuable for the concise characterization of the different plays mentioned.

Pinero, Sir Arthur Wing. Bygones. 1880.
An early play, delicate in touch but too slight and conventional to be enduring.
Reviewed in Athenæum, Sept., 1880, 2: 410; Illustrated London News, Oct. 2, 1880, 77: 327.

—— Daisy's escape. 1879.
The heroine narrowly escapes eloping with a cad by meeting the right man at the psychological moment. A forerunner of the author's later and better farces, but with slight merit of its own.
Reviewed in Athenæum, Sept., 1879, 2: 412; Theatre, Oct., 1879, ser. 3, v. 3: 164.

—— Girls and boys. 1882.
"Dramatic contrast between simplicity and worldliness." *Theatre.*
Reviewed in Athenæum, Nov. 1882, 2: 606; Saturday Rev., Nov. 25, 1882, 54: 700; Theatre, Dec., 1882, ser. 3, 6: 355–7.

—— Imprudence. 1881.
"An attempt to imitate the extravagant class of French pieces associated with the name of the Palais Royal. . . . More complicated than ingenious." *Graphic.*
Reviewed in Saturday Rev., Aug. 6, 1881, 52: 171; Theatre, Sept. 1, 1881, 3d ser., 4: 74–7.

—— Iron master. 1884.
A close paraphase of "Le maître des forges."
"A strong rather than a pleasing or sympathetic work." *Athenæum.*
Reviewed in Athenæum, Apr., 1884, 1: 546; Theatre, 1881, n. s., v. 2: 263–5.

—— Lords and commons. 1883.
A healthy social study, based on the Swedish *Mannen af börd och gvinnan af lovet.*
Reviewed in Academy, Dec. 1, 1883, 24: 371–2, by F. Wedmore; Athenæum, Dec., 1883, 2: 710; Theatre, Jan., 1884, n. s., v. 3: 1–7.

—— Low water. 1884.
A stage failure and disclaimed by its author but interesting as an example of the differences of critical opinions regarding the author.

Reviewed in Academy, Jan. 26, 1884, 25: 69; Athenæum, Jan., 1884, 1: 97; Saturday Rev., Jan. 19, 1884, 57: 83; Theatre, Feb., 1884, n. s., v. 3: 86–8.

Pinero, Sir Arthur Wing. Mayfair. 1885.
English version of Sardou's "*Maison neuve.*" The improbability of the plot spoils the dialogue.
Reviewed in Athenæum, Nov., 1885, 2: 613.

—— Rector; a story of four friends. 1883.
An unsuccessful play with many good points of dialogue and character drawing.
Reviewed in Athenæum, Mar., 1883, 1: 419; Academy, Apr. 7, 1883, 23: 248.

Pinero and his critics. (*See* Blackwood's Mag., June, 1900, 167: 837–40.)

Pinero and the literary drama. (*See* Theatre, July, 1893, 34: 3–8.)

Pinero's skill as a dramatist. (*See* Nation, Sept. 6, 1906, 83: 211.)

Recent English dramatists. 129 p. O. Phil., 1901. (Booklovers' library.) o. p.
Includes criticisms of Pinero.

Rideing, W. H. Some women of Pinero's. (*See* North American Rev., July, 1908, 188: 38–49.)

Salaman, M. C. Pinero, the man and the dramatist. (*See* Cassell's family mag., Sept., 1899, n. s. 19: 354–62.)
Popular, illustrated sketch.

Sharp, R. Farquharson. Pinero and farce. (*See* Theatre, Oct., 1892, 29: 154–7.)
Criticism of the comic elements of his earlier plays.

Tarpley, W. Kingsley. English dramatists of today. (*See* Critic, Aug., 1900, 37: 117–23.)

Walkley, Arthur Bingham. Drama and life. 1908.
Includes criticism of several of Pinero's best plays. *Letty*, *His house in order*, etc.

—— Playhouse impressions. Lond., 1892.
Criticisms of several of Pinero's works by a well-known dramatic critic.

Waugh, Arthur. London letter. (*See* Critic, Feb. 24, 1894, 24: 134.)
General criticism of Pinero's ability as a playwright.

Wedmore, Sir Frederick. Literature and the theatre. (*See* Ninteenth Century, Apr. 1902, 51: 568-80.)
Incidentally compares Pinero with two French contemporaries, Becque and Hervieu.

Rostand, Edmond. Chantecler; a play in four acts; tr. by Gertrude Hall. D. N. Y., 1910. Duffield, $1.25.

"Chantecler, sure that his song makes the sun rise, loves the beautiful hen-pheasant. She, jealous of his devotion to the dawn, tricks him into neglecting his morning song. The sun rises without it, to Chantecler's great surprise and disappointment, but he rises superior to his disillusionment, and the pheasant in remorse risks her life to save his from a sudden danger. A strong social satire in the symbolic form of a barnyard drama."

Reviewed in Bookman, Oct., 1910, 32: 154–5; Mar., 1911, 33: 19–27; Book News, Oct., 1910, 29: 85–91; Current Literature, Mar., 1911, 50: 313–15; Delineator, Feb., 1911, 97: 94, 159–60; Dial, Aug. 16, 1910, 49: 84; Independent, Feb. 23, 1911, 70: 406–07; Literary Digest, Feb. 4, 1911, 42: 208–09; Nation, Sept. 15, 1910, 91: 249; Munsey, Mar., 1911, 44: 871–2; Outlook, Oct. 29, 1910, 96: 575; Feb. 4, 1911, 97: 251–2; Libermer, M. F., Story of Chantecler, 97 p. D. N. Y., 1910. Moffatt, 75c.

—— Cyrano de Bergerac; a play in five acts; tr. from the French by Gladys Thomas and M. F. Guillemard. 294 p. D. N. Y., 1900. Russell, $1.

A romantic play of high literary and histrionic value. Of the translations this in blank verse is perhaps the best. *N. Y. State Library, Bulletin of Best Books.*

—— Cyrano de Bergerac; an heroic comedy in five acts; tr. from the French by Charles Renauld, with an introduction by Adolphe Cohn. 233 p. D. N. Y., c1898. Stokes, 50c.

—— Cyrano de Bergerac; tr. from the French by Gertrude Hall. 235 p. S. N. Y., 1898. Doubleday, 50c.

Reviewed in Archer, William, Study and stage, 1899, p. 44–50; Crawford, V. M., Studies in foreign literature, 1899, p. 27–48; Poet-lore, Jan.–Mar., 1899, 11: 118–24; Nineteenth Cent., July, 1898, 44: 102–15, by Stanley Young; Athenæum, Apr. 28, 1900, 1: 538 (Rev. of the Ogilvie & Parker translation); Forum, Dec., 1898, 26: 502–12, by Gustave Kobbe; Saturday Rev., 86: 42; 89: 524, by Max Beerbohm; National Mag., 9: 471, Coquelin's French version of the play, by P. S. Vimbert; Bookman, Dec., 1899, 11: 363–6, by Paul Wilstach. Scribner's Mo., Nov., 1908, 44: 533–41, by P. Wilstach.

Cyrano, Rostand, Coquelin. (*See* Current Literature, July, 1900, 29: 26–7.)

Extract from Eliot Gregory's Reading from the Ways of Men.

Rostand, Edmond. (The) Fantasticks; a romantic comedy in three acts; freely done into English verse by George Fleming. 150 p. D. N. Y. Heinemann, 2s. 6d.

—— La Princesse Lointaine (The princess Far-away); a play in four acts in verse; tr. into English verse with a preface by Charles Renauld. 110 p. D. N. Y., c1899. Stokes, 50c.

A poor translation.

Reviewed in Saturday Rev., June 22, 1895, 79: 828–9, by G. B. Shaw.

Rostand, Edmond. L'Aiglon; a play in six acts; adapted into English by L. N. Parker. 261 p. O. N. Y., 1900. Russell, $1.50.

This tragedy, with its poor, weak little hero (the young king of Rome, son of Napoleon I), its frivolity and its decadent circumstance, makes a stronger effect than Cyrano — stronger even though less obvious.

Reviewed in Adrich, T. B., Note on L'Aiglon. (*See* his Ponkapog papers. 1903. p. 73–81); Athenæum, Mar. 17, 1900, 1: 334–5, by Jules Claretie; June 8, 1901, 1: 735; Nation, May 10, 1900, 70: 356–7; Feb. 7, 1901, 72: 114.

—— The romancers; a comedy in three acts; tr. by Mary Hendee. 134 p. S. N. Y., 1899. Doubleday, 50c. net.

"Scene is laid in a bright garden of flowers and trees, without regard to special time or place. Fanciful, jesting, and gay — a merry burlesque of the scheme of Romeo and Juliet." *A. Henderson.*

"A remarkable play in execution." *Jules Lemaitre.*

Reviewed in Athenæum, June 2, 1900, 1: 699.

Criticism

(The) case against Rostand. (*See* Bookman, Nov., 1910, 32: 217–18.)

Chesterton, Gilbert Keith. Rostand. (*See* his Varied types. 1903. p. 73–82.)

For reviews see G. K. Chesterton entry under Maeterlinck.

Filon, Augustin. [P. M.] Modern French drama, seven essays, tr. by J. E. Hogarth, with an introd. by W. L. Courtney. 304 p. D. Lond., 1898. Chapman, 7s. 6d.

Reprinted from Fortnightly Rev., July, 1898, 70: 98–114.

Chapter 7 is a criticism of *Cyrano de Bergerac* with a few personal notes on the original Cyrano and Rostand himself.

Hapgood, Norman. Rostand. (*See* his Stage in America, 1897–1900. 1901. p. 249–78.)

Criticism of Rostand's plays and the acting of them.

Henderson, Archibald. The theatre of Edmond Rostand. (*See* Arena, Sept., 1905, 34: 225–34.)

Full and informing criticism, but extravagant in praise. A good portrait of Rostand accompanies the article.

Howells, William Dean. The new poetic drama. (*See* North American Rev., May, 1901, 172: 794–800.)

Comparison of Rostand with Stephen Phillips.

James, Henry. Edmond Rostand. (*See* Critic, Nov., 1901, 39: 437–50.)

A broad-minded and penetrative analysis.

Published also in Cornhill Mag., 84: 577–98.

Master of great plays. (*See* Outlook, Nov. 27, 1909, 93: 663–5.)

Brief sketch of Rostand's work, with portrait.

M. Edmond Rostand. (*See* Critic, Oct., 1901, 39: 299.)

A brief, personal sketch with a full length, highly characteristic portrait.

—— and the literary prospects of the drama. (*See* Edinburgh Rev., July–Oct., 1900, 192: 307–21.)

Analyzes five of his plays, and indicates their literary spirit.

Moffett, Cleveland. The author of Cyrano; a study of Edmond Rostand's personality and methods of writing. (*See* McClure's Mag., Mar., 1900, 14: 437–45.)

A personal sketch; a talk with Coquelin and Rostand; how *Cyrano* was written.

On displaying celebrities. (*See* Nation, June 25, 1903, 76: 510–11.)

Account of Rostand's reception into the French Academy.

Representations of Christ on the American stage. (*See* Current Literature, Feb., 1911, 50: 193–6.)

Extended note on *La Samaritaine*, with extracts from the play, and comparison with the similar plays of Maeterlinck.

Rostand, Edmond. (La) Samaritaine.

A novel but reverent treatment of the Scriptural story, similar to and yet unlike Maeterlinck's *Mary Magdalene*. Reviewed in Bookman, Feb., 1911, 23: 602–04; Current Literature, Feb., 1911, 50: 193–6; Literary Digest, Dec. 24, 1910, 41: 1203.

Sedgwick, Ellery. M. Edmond Rostand. (*See* Atlantic Mo., Dec., 1898, 82: 826–33.)

Slight biographical and critical sketch. Readable yet hardly more than a surface criticism of the plays.

Shaw, George Bernard. Plays, pleasant and unpleasant. 2 v. D. N. Y., 1906. Brentano, $2.50.

Published also by Constable. Lond. 2v. 10s. 6d., and separately at 2s. net each.

"A delight to the intellectual, a mockery to the brainless, a confusion to those who, having brains, cannot use them." *Baltimore Sun.*

In the preface of each volume Shaw expounds in a historical and highly personal way his views as to the relation between the players and the play.

Contents: —

V. 1. The unpleasant plays:
Widowers' houses.
The philanderer.
Mrs. Warren's profession.

V. 2. The pleasant plays: —
You never can tell.
Arms and the man.
Candida.
The man of destiny.

Reviewed in Dial, July 16, 1898, 25: 43–5, by E. E. Hale, Jr.; Nation, July 14, 1898, 67: 36–7; Athenæum, May 28, 1898, 1: 703–4; Bookman, July, 1898, 7: 416–17, by Paul Wilstach; Academy, 53: 461–3; 490–2; 613–14; Bookbuyer, July, 1898, 26: 503–5, by J. R. Sullivan.

—— Doctor's dilemma; Getting married; and The shewing up of Blanco Posnet. 535 p. D. N. Y., 1911. Brentano, $1.50.

First two published also by Constable, Lond., 6s.

Three plays each preceded by a characteristic preface. The first preface deals with the medical profession and vivisection; the second with the marriage question; the third, freedom of the drama and stage censorship.

Reviewed in Forum, Mar., 1911, 45: 334–54, by Temple Scott.

—— John Bull's other island and Major Barbara. Sq. D. N. Y., 1907. Brentano, $1.50.

Published also by Constable, Lond., 6s.

Includes also *How he lied to her husband.* Has characteristic prefaces to each play and, as an introduction, the author's "First aid to critics."

Reviewed in Academy, June 29, 1907, 72: 621; Athenæum, July 27, 1907, 2: 107; Independent, Oct. 10, 1907, 63: 879; North American Rev., Oct., 1907, 186: 284–8; Outlook, July 20, 1907, 86: 610; Review of Rev., Sept., 1907, 36: 386.

—— Three plays for Puritans; being a third volume of his collected plays. 315 p. D. N. Y., 1906. Brentano, $1.25.

"This volume is not edifying, but it is entertaining; and what is more, if you have never read a play, or if, having read one, you regretted the effort, the present volume will be a revelation." *Baltimore Sun.*

Contents: —
Devil's disciple.
Cæsar and Cleopatra.
Captain Brassbound's conversion.

Reviewed in Dial, May 16, 1901, 30: 343; Nation, June 6, 1901, 72: 460; Literary World, Aug. 1, 1901, 32: 126; Saturday Rev., Jan. 26, 1901, 91: 107–8, by Max Beerbohm; Athenæum, Feb. 9, 1901, 1: 186–7; Spectator, Apr. 13, 1901, 86: 534–6.

Shaw, George Bernard. Arms and the man.

Scene is laid in a Bulgarian mountain hotel in 1885. "Amusingly iconoclastic with Mr. Shaw's notion of conventional heroism as its target."

For review of comic opera The Chocolate Soldier (by M. Bernauer and I. Jacobson with music by O. Strauss) founded on Arms and the man, see Academy, Sept. 17, 1910, 79: 278; Illustrated London News, Sept. 17, 1910, 137: 410; Saturday Rev., Sept. 17, 1910, 110: 355.

—— Cæsar and Cleopatra.

Setting is on the Syrian border of Egypt toward the end of the 23d dynasty. A study of antiquity, humorous and truth-telling, and tending to be both real and fantastic.

—— Candida.

A comedy of more depth than others of the "mere plays" in the "plays pleasant." The characterization is varied. The clergyman and Candida herself are particularly true studies, the former being the exponent of Christian socialist idealism.

Reviewed in Walkley, A. B., Drama and life. 1908. p. 214–18; London Times, Apr. 30, 1904, p. 133; Athenæum, Apr. 30, 1904, 1: 570; Academy, May 7, 1904, 66: 528.

—— Captain Brassbound's conversion.

The author claims to have stolen "the scenery, atmosphere and knowledge of the East" from Cunningham Grahame's *Morocco the Most Holy*. A farce so bound to tickle the humor of the reader that he forgets to be dissatisfied with its cynicism.

—— The devil's disciple.

Published also separately by Constable, Lond., 1906. 88 p. D. 2s.

In the preface, "On Diabolian ethics," the author refers to this as "the novelty of the advanced thought of my day — a play certain to be written at the end of the nineteenth century." It has some tragic situations mingled with malicious, roistering humor.

—— Doctor's dilemma.

A satire on the medical profession. Various types of doctors, old-school, new-school, surgeons and quacks serve to show the confusion of medical science.

Reviewed in Walkley, A. B., Drama and life, 1908. p. 239–44; Forum, Mar., 1911, 45: 343–6, by Temple Scott.

—— Getting married.

"The whole subject of marriage as it is understood and practised at present is exemplified in several ways and discussed and turned into ridicule." Temple Scott.

Reviewed in Forum, Mar., 1911, 45: 346–50, by Temple Scott.

—— How he lied to her husband.

"Admittedly a *jeux d'esprit*, this barefaced and indubitably 'original' little farce is as preposterously veracious and as immensely telling as anything that he has done, trifle though it is; and it is full . . . of vivid and irresistible divinations of character." *Laurence Gilman.*

—— John Bull's other island.

The action arises from the opposition of English and Irish types and conditions. Both nations are impartially treated both as to their merits and their weaknesses. Shows complete contempt of conventional dramatic technique.

Reviewed in Walkley, A. B., Drama and life, 1908. p. 219–23. Borsa, Mario. English drama of today. 1908. p. 156–60.

Shaw, George Bernard. Man of destiny.

An original one-act complication in which Napoleon, leading the French army into Italy in 1796, quarters himself at a little inn and at a Milanese repast carries on a very engrossing dialogue with "The Lady." Shaw makes Napoleon a mouthpiece with which he lectures Englishmen in his own whimsical fashion.

Reviewed in Bookman, Apr., 1904, 19: 160, by F. M. Colby.

—— Major Barbara.

The central figure is a girl of good family who has become an officer in the Salvation Army without losing touch with her relatives. The most extreme theories of social reform are thrown together in one confused jumble.

"As a study of actual social conditions or as drama quite worthless . . . but entertaining, paradoxical and irresponsible."

Reviewed in Walkley, A. B., Drama and life, 1908. p., 233–8; Current Literature, Feb., 1906, 40: 191–3; Aug., 1907, 43: 193–8; Nation, July 4, 1907, 84: 19; Saturday Rev., Aug. 28, 1909, 108: 254.

—— Mrs. Warren's profession.

Based on the Socialists' plea that the necessary result of poverty is vice. Unpleasant as are all the convincing arguments to those who would rather shut their eyes and ears than be convinced and convicted, it is nevertheless made entertaining by the charm of the characters. Frank, "the good-for-nothing," is especially delightful. Structurally the interest is held by the brilliancy of the dialogue rather than by action, and surprise is substituted for climax.

Reviewed in Saturday Rev., 1898, 85: 651, 679, by Max Beerbohm; Westminster Rev., Mar., 1902, 157: 344–7.

Author's apology; from Mrs. Warren's profession; with an introd. by John Corbin. 67 p. S. N. Y., 1905. Brentano, paper. 60c. net.

—— (The) Philanderer.

This play points out the fact that certain usages of society are being outgrown — for instance, marriage in its present form. But as no practical substitute is suggested, the point is weakened. It loses prominence also through the development of the humorous situations wherein lies the chief merit of the play. Incidental is a subtle attack on vivisection. As a whole it is slightly tragic and very amusing.

Reviewed in Walkley, A. B., Drama and life, 1908. p. 245–50.

—— Shewing up of Blanco Posnet.

A moral conflict between Posnet and the Almighty in which Posnet is brought to see God's purposes in the suffering and mental agony he has undergone. "Forbidden by the censor in England, because it was considered blasphemous and immoral."

Reviewed in Forum, Mar., 1911, 45: 334–54; Saturday Rev., Aug. 28, 1909, 108: 254.

—— Widowers' houses.

Middle class respectability and younger son gentility fattening on the poverty of the slum as flies fatten on filth," is the way Shaw puts it. His own feeling on the subject is so strong that his irony becomes too bitter to be entertaining and the didactic trend encumbers the dramatic power with the result that the whole is rather ineffectual. The characters are nearly all "villains" and are treated in an unnatural and old-fashioned style.

—— You never can tell.

A successful comedy with a theme that is both droll and complex, but realistically developed. The characters make but a feeble impression, except perhaps that of an elderly

waiter who, in the farcical ending, dances through the hotel rooms with a young lady who is saucy, pert and in some ways delightful.
Reviewed in Athenæum, May 12, 1901, 1: 603.

Works Published Separately

Shaw, George Bernard. Cashel Byron's profession . . . also, The admirable Bashville; or, Constancy unrewarded; being the novel of Cashel Byron's profession done into a stage play in three acts and blank verse. 376 p. D. N. Y., 1906. Brentano, $1.50.
An exceedingly clever and ruthlessly disagreeable elucidation of a phase of life generally avoided. Cashel Byron is a prize fighter, a champion light-weight, well-born and clean-minded. A young woman, rich, refined and bookish, falls helplessly in love with him and marries him in desperate defiance of social laws.
Reviewed in Critic, Feb., 1902, 40: 179; Saturday Rev., Nov. 2, 1901, 92: 556, by Max Beerbohm.

—— Man and superman; a comedy and a philosophy. 244 p. D. N. Y., 1904. Brentano, $1.25 net.
Published also by Constable, Lond., 6s.
A clever, satirical play which is made the vehicle of a very daring theory of social life, matrimony, and the development of the "superman."
Reviewed in Athenæum, Sept. 26, 1903, 2: 422–3, by William Archer; Spectator, Nov. 21, 1903, 91: 840–1; Dial, July 16, 1903, 37: 33–4, by A. Henderson; Nation, Dec. 15, 1904, 79: 486; Critic, Oct., 1903, 43: 310–12, by William Archer; Aug., 1904, 45: 186–7, by O. H. Dunbar; Bookman, Aug., 1903, 19: 609–10, by F. M. Colby; Blackwood's Edinburgh Mag., Oct., 1903, 174: 532–4.

—— Dramatic opinions and essays; containing . . . a word on the dramatic opinions and essays of G. Bernard Shaw, by James Huneker. 2 v. D. N. Y., 1906. Brentano, $2.50 net.
Published also by Constable. Lond. 10s. 6d.
"Selections from dramatic criticisms which appeared in the *London Saturday Review*, 1895–8. A combination of acute and searching criticism of modern plays and players with unlimited flippancy and egotism. Deliciously entertaining, if not altogether profitable, reading for those familiar with the plays and the actors." *A. L. A. Booklist.*

—— (The) Perfect Wagnerite. Constable. Lond., 3s. 6d.

—— Quintessence of Ibsenism. Ed. 2. 170 p. D. N. Y., 1891. Brentano, $1.
This book, short as it is, affords the best key we have to Shaw's doctrine.

Criticism

An Irish bull in the china shop. (*See* Independent, Nov. 2, 1905, 59: 1060–1.)
Editorial on Shaw and prudish "Comstockery."

Archer, William. Mr. Bernard Shaw's plays. (*See* his Study and stage — a year-book of criticism. 1899. p. 1–22.)
Balanced criticism and praise by a well-known theatrical critic.

Barnicoat, Constance A. Mr. Bernard Shaw's counterfeit presentment of women. (*See* Fortnightly Rev., Mar., 1906, 85: 516–27.)

A match for Shaw in clever audacity. She quotes freely to illustrate his various methods of constructing woman's nature.

Published also in Living Age, Apr., 1906, 249: 67–75.

Beers, Henry A. The English drama of today. (*See* North American Rev., May, 1905, 180: 746–57.)

Shaw, Phillips, Yeats and others are considered with rather secondary critical treatment.

Borsa, Mario. G. B. S. (*See* his English drama of today. 1908. p. 120–66.)

"Shaw's dramatic work is pure journalism, destined to enjoy a certain vogue and then to be swallowed up in the deep pit of oblivion." Includes brief analyses of several of Shaw's best known plays.

Cary, Elizabeth Luther. Apostles of the new drama. (*See* Lamp, Jan., 1904, 27: 593–8.)

These apostles are W. B. Yeats and G. B. Shaw.

Chesterton, Gilbert Keith. Mr. Bernard Shaw. (*See* his Heretics. 1905. p. 54–61.)

—— George Bernard Shaw. 249 p. D. N. Y., 1909. Lane, $1.50.

"Sketch of the man and criticism of his works written . . . by one 'who is kindly disposed toward Mr. Shaw personally but who does not take his ideas altogether seriously.'" *Book Rev. Digest.*

Paradoxical and clever, it treats its subject with a candor and lack of respect not unlike Shaw's own treatment of other writers.

Reviewed in Athenæum, Sept. 11, 1909, 2: 291; Bookman, Sept., 1909, 36: 270–1; Catholic World, Nov., 1909, 90: 244; Current Literature, 47: 528–31; Dial, Oct. 16, 1909, 47: 280; Nation, Oct. 21, 1909, 89: 375; Outlook, Nov. 13, 1909, 93: 574; Saturday Rev., Sept. 4, 1909, 108: 290.

Chilton, C. B. Shaw contra mundum. (*See* Independent, Mar. 8, 1906, 60: 550–6.)

Deacon, Renee M. Bernard Shaw as artist-philosopher; an exposition of Shavianism. 106 p. D. N. Y., 1910. Lane, $1.

"A sort of student's primer of Shavian philosophy, in which Mr. Shaw's dramatic theory, conception of life, and artistic function are laid down with an uncritical admiration." *Dial.*

Reviewed in Dial, Oct. 16, 1910, 49: 283; Independent, Oct. 6, 1910, 69: 775.

France, Wilmer Cave. Philosophy of George Bernard Shaw. (*See* Bookman, June, 1905, 21: 428–31.)

Brief, but well summarized.

George Bernard Shaw, an enquiry. (*See* Academy, Feb. 9, 1901, 60: 127–8.)

Reply by Florence Norman in Academy, Mar. 2, 1901, 60: 192-3.

Grendon, Felix. Some misconceptions concerning Shaw. (*See* Poet-lore, Sept.–Oct., 1909, 20: 376–88.)

An extreme eulogy, not a criticism.

Hamon, Augustin. Un noveau Moliere. (*See* Nineteenth Century, July, 1908, 64: 48–63.)

A French view of Shaw. Asserts that he is at his best in comedy and that in his intellectual make-up he is more French than English.

Henderson, Archibald. Arnold Daly and Bernard Shaw; a bit of dramatic history. (*See* Arena, Nov., 1904, 32: 489–96.)

—— Philosophy of Shaw. (*See* Atlantic Mo., Feb., 1909, 103: 227–37.)

Discusses Shaw as a socialist and social evolutionist. Appreciative in tone.

Is Bernard Shaw a menace to morals? (*See* Current literature, Nov., 1905, 39: 551–2.)

Some discussion provoked by the comments of Mr. A. E. Bostwick of the New York Public Library on circulating Shaw's books.

Jackson, Holbrook. Bernard Shaw; a study and an appreciation. 233 p. D. Phil., 1907. Jacobs, $1.50. (Lond., Richards, 6s.)

"I am not playing the part of commentator, but of interpreter. My one aim is to induce people to refuse Shaw on any but first-hand terms — to read him." *Preface.*

Contents:—

The man.
The Fabian.
The playwright.
The philosopher.

Reviewed in Athenæum, Sept. 28, 1907, 2: 376; Dial, Nov. 16, 1907, 43: 321; Literary Digest, Oct. 19, 1907, 35: 578; Nation, Oct. 10, 1907, 85: 334.

Loraine, Robert. Where does Shaw leave you? (*See* Cosmopolitan, Jan., 1906, 40: 339–44.)

Lewis, Austin. The Nemesis of Bernard Shaw. (*See* Overland Mo., Oct., 1905, 61: 369–71.)

Mr. Lewis is a socialistic writer of San Francisco and a friendly commentator who considers Shaw a man who has failed to "make good."

—— The point of view of Bernard Shaw. (*See* Overland Mo., Jan., 1904, 58: 43–6.)

Mencken, Henry Louis. George Bernard Shaw, his plays; a critical analysis of all Shaw's literary and dramatic work. 107 p. D. Bost., 1905. Luce, $1.

Reviewed in Nation, Feb. 1, 1906, 82: 103–4.

Well written and informing. Mr. Mencken is, obviously, an admirer of Shaw, but he is no mere idolater. His book comprises an essay on Shaw as a dramatist which is remarkably comprehensive in its scope, and perhaps open to argument as to its doctrine. But it is good reading. Then follow chapters descriptive and amiably critical on Shaw's plays.

Mosley, J. K. Modern attacks on Christian ethics. (*See* Contemporary Rev., Apr., 1908, 93: 422–35.)

Same article in Living Age, May 9, 1908, 257: 358–62.

Discusses Shaw's views on state supervision of children and the marriage relation.

Norman, Florence. George Bernard Shaw. (*See* Academy, Mar. 2, 1901, 60: 192–3.)

Reply to an article entitled, "George Bernard Shaw, an Enquiry," that appeared in Academy, Feb. 9, 1901, 60: 127–8.

Plays of Mr. Bernard Shaw. (*See* Edinburgh Rev., 1905, 201: 498–523.)

An acceptable study of all the published collections of Shaw's plays. Treats him seriously as a dramatist of genius and an earnest reformer.

Rogers, A. K. Bernard Shaw's philosophy. (*See* Hibbert-Journal, July, 1910, 8: 818–37.)

Walkley, Arthur Bingham. George Bernard Shaw. (*See* his Frames of mind, 1899.)

Reviewed in Athenæum, Jan. 13, 1900, 1: 40.

(The) yellow dramatist. (*See* Outlook, Nov. 25, 1905, 81: 701.)

Shaw, George Bernard. Dark lady of the sonnets.

A burlesque "interlude" on a Shakespearean subject treated with the author's characteristic lack of reverence.

Reviewed in Academy, Dec. 3, 1910, 79: 543–4; Current Literature, Feb., 1911, 50: 196; Literary Digest, Dec. 17, 1910, 41: 1155.

Sudermann, Hermann. Fires of St. John, a drama in four acts; tr. and adapted by Charles Swickard. 139 p. O. Bost., 1904. Luce, $1.25.

An old German peasant custom of lighting bonfires and dancing around them on St. John's eve is used as an allegorical background for this romantic drama. The custom symbolizes "the outburst in the human soul, after Christian centuries, of the wild yearnings and primeval passions of unregenerate man." One follows the plot with the feeling that it is an unsatisfactory play with a conclusion that is unforgivable.

—— Fires of St. John, a drama in four acts; tr. from the German by Charlotte Porter and H. C. Porter. (*See* Poet-lore, Jan.–Mar., 1904, 15: 1–71.)

Published also separately by R. Badger. Bost., 1911. $1.50.

—— St. John's fire; tr. from the German by G. E. Polk. 108 p. O. Minneapolis, 1905. Wilson, $1.

"Miss Polk's translation is at once faithful to the spirit of the original and to the idiom of our own tongue. It is neither slavish nor careless." M. G. Peck.

Reviewed in Outlook, May 27, 1905, 80: 247; Review of Reviews, July, 1905, 32: 127.

—— Johannes; [a play in five acts] tr. from the German by W. H. Harned and Mary Harned. (*See* Poet-lore, Apr.–June, 1899, 11: 161–236.)

A tragedy of great dramatic and religious interest. The Jewish prophet, in struggling for a Christ ideal too visionary and austere for his human followers, becomes disenchanted with himself and tragically falls. In the fall he awakens to his weak hold on the power of Love. The Gospel story is enlarged to show the psychological purpose of the play. There is lack of unity in the whole and the main lines are commonplace and conventional.

Reviewed in Francke, Kuno, Sudermann's John the Baptist. (*See* his Glimpses of modern German culture. 1893. p. 142–53.)

—— John the Baptist: a play, tr. by Beatrice Marshall. 201 p. D. N. Y., 1908. Lane, $1.50.

Reviewed in Athenæum, Jan. 9, 1909, 1: 52; Nation, Dec. 24, 1908, 87: 636.

—— (The) Joy of living . . . a play in five acts; tr. from the German by Edith Wharton. 185 p. D. N. Y., 1903. Scribner, $1.25 net.

Published also by Heinemann, Lond. 4s. 6d.

The well-drawn characters typify the Berlinese aristocracy who live in an environment wholly political. The truthful art of the author brings his message and psychology before our minds brutally "as it is."

He would have us see that there are personalities — such as the one typified in the high-minded Beata — so big that they can beg reasons for transcending moral laws. The point of the title is the proposal of a "Toast to life" by the guilty Beata herself at the moment when her own self-inflicted death is near. The fine workmanship of the play and the opportunities it offers for artistic interpretation have given it great stage success.

Reviewed in Poet-lore, Jan.–Mar., 1903, 14: 114–26, by P. H. Grummann; Apr.–June, 1903, 14: 5–11, by H. A. C.; Nation, Feb. 27, 1902, 74: 169–70, by Charles Harris; Fortnightly Rev., Sept., 1902, 78: 429–40, by W. S. Lilly; Athenæum, Feb. 28, 1903, 1: 283; July 4, 1903, 2: 38; July 18, 1903, 2: 103.

Sudermann, Hermann. Magda, a play in four acts; tr. from the German by C. E. A. Winslow. 161 p. D. Bost., 1895. Lamson, 50c. net.

Published also by S. French. N. Y., 50c.

Pre-eminently a study of character and environment, offering, in the characters of Schwartze and his outcast daughter Magda, a contrast between provincial and cosmopolitan ideals, the petty narrowness of the one and the irresponsible lawlessness of the other. The Pastor, the real hero of the play, represents the true sanity, order and law of life. Technically perfect as an acting drama it is also an intensely interesting one to read.

Reviewed in Poet-lore, Oct.–Dec., 1896, 8: 557–63; Atlantic Mo., Jan., 1898, 81: 71–80, by J. F. Coar.

—— Morituri; three one-act plays: Teja; Fritzchen; The eternal masculine. Tr. by Archibald Alexander. 159 p. D. N. Y., 1910. Scribner, $1.25.

"The English of the translation is far from faultless."

The famous Morituri group is closely related to the best of the author's work as a whole.

Reviewed in Dial, Dec. 16, 1910, 49: 522.

—— Morituri: Teias; tr. by Mary Harned. (*See* Poet-lore, July–Sept., 1897, 9: 330–52.)

—— Morituri: (The) eternal masculine.

"A satire . . . has a court setting and concerns the love of a queen for an artist. When he declares his love she turns against him for his presumption and asks another lover, the marshal, to despatch him. An amusing dénouement disillusions all three." *Book Review Digest.*

—— Morituri: Fritzchen.

"Tragic story of a young German whose father advises him to see life before he settles down. This he does, becomes involved in an affair with another man's wife, is challenged by the husband to a duel and brings home to his father the terrible result of his suggestion before he goes forth to certain death." *Book Review Digest.*

—— Roses; four one-act plays: Streaks of light; the last visit; Margot; the Far-away princess; tr. from the German by Grace Frank. 186 p. D. N. Y., 1909. Scribner, $1.25.

"Presents four one-act plays, one of which is a pleasant comedy of a young student and a princess incognita. . . . The other three plays are studies of feminine pathology of the most pronounced type." *Outlook.*

"The first of the plays is a frankly repulsive study, and the second is distressingly pathetic. 'The last visit' is more human and also more dramatic. The last play is wholly charming." *N. Y. Times*, Oct. 13, 1909.

Reviewed in Independent, Oct. 21, 1909, 67: 932; Nation, Oct. 14, 1909, 89: 364; Outlook, Nov. 6, 1909, 93: 558.

——Teja.

A one-act drama in one brief scene. Gloomy in theme, it shows the stern Ostrogothic character as the king and his people face death from starvation and an encircling enemy.

—— (The) three heron's feathers; tr. by H. T. Porter. (*See* Poet-lore, Apr.–June, 1900, 12: 161–234.)

An unsuccessful venture away from the use of prose and naturalistic construction into the employment of poetic artifice and the fairy tale. Allegorical and fanciful, the

drama is intended to symbolize the same restless cravings of the same emotional idealist that Hauptmann symbolizes, but with more beauty, in *The Sunken Bell*.

Reviewed in Francke, Kuno, German ideals of today. 1907. p. 249–57.

Criticism

Coar, J. Firman. Three contemporary German dramatists. (*See* Atlantic Mo., Jan., 1898, 81: 71–80.)

A comparison of Sudermann, Hauptmann and Wildenbruch.

Florer, Warren Washburn. Recent German criticism; Hermann Sudermann. (*See* Poet-lore, Sept., 1905, 16: 116–23.)

Heller, Otto. Studies in modern German literature: Sudermann, Hauptmann, women writers of the 19th century. 301 p. D. Bost., 1905. Ginn, $1.25.

Distinctly popular essays indicating, in a way adapted to readers who have little first-hand information, the chief aspects of the work of Sudermann, Hauptmann and some minor women writers. The critic, while not great, is always sensible and genuinely interested and interesting. He shows his high estimate of the two great dramatists in an unduly favorable and somewhat too detailed analysis of their plays, arranged in chronological order.

Reviewed in Athenæum, Nov. 18, 1905, 2: 685; Poet-lore, Sept., 1905, 16: 127–8.

Jones, Dora M. Plays of Hermann Sudermann. (*See* Westminster Rev., Nov., 1900, 154: 553–60.)

A general characterization, slight in substance and value.

Lee, Elizabeth. German drama of to-day. (*See* Living Age, 234, 156-66.)

Discussion of Hauptmann and Sudermann as representatives of modern German drama.

Meyer, Edward Stockton. Modern German drama. (*See* Critic, July, 1905, 47: 61–70.)

Treats of the features of German naturalism as developed in Sudermann and Hauptmann.

Meyer, Richard M. Hermann Sudermann. (*See* International Mo., 1902, 6: 140–54.)

Biographical and critical. Fair and to the point.

Phelps, William Lyon. Hermann Sudermann. (*See* his Essays on modern novelists. 1910. Macmillan, $1.50. p. 132–58.)

Discusses Sudermann's fiction rather than his dramas.

Steiner, Edward A. Two German dramatists. (*See* Outlook, Jan. 5, 1901, 67: 74–7.)

Based on personal visits to Sudermann and Hauptmann, and condensed into a brief analysis of a few stage plays.

Strang, Lewis C. Sudermann and Maeterlinck. (*See* his Players and plays of the last quarter century. 1903. v. 2. p. 259–71.)

A concise biographical and critical sketch.

Wells, Benjamin Willis. Hermann Sudermann. (*See* Forum, Nov., 1898, 26: 374–84.)

A biographical and critical sketch of Sudermann by the author of "Modern German Literature." Of the plays mentioned in this list Mr. Wells considers two — *Magda* and *Johannes* (John the Baptist).

Witkowski, Georg. Hermann Sudermann. (*See* his German drama of the nineteenth century. 1909. p. 152–61.)

Treats especially of Sudermann's skill in stage technique.

PART II

MODERN OPERAS

by

FANNY ELSIE MARQUAND
B. A. (Wellesley), B. L. S. (N. Y. State Library School)

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—— Work of Debussy. (in Harp. W. 49. Mar. 4, '05. p. 337.)

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—— Gideon, H: L. Music dramas of Richard Strauss. (in Forum. v. 43. Apr., 1910. p. 381–7.)

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—— Portraits at various ages. (in Ill. Lond. N. v. 134, Feb. 6, 1909. p. 190.)

Electra. Hofmansthal, Hugo von. Electra, a tragedy in one act; tr. by Arthur Symons. Brentanos, c1908.

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—— Hofmannsthal's sensational tragedy. il. (in Cur. Lit. Apr., 1908. v. 44, p. 429–32.)

—— Hutcheson, Ernest. Elektra. Schirmer, 1910.

—— Singleton, Esther. Electra. (in her Guide to modern opera. 1909. p. 312–30.)

—— Elektra, another sensational work. (in Mus. Amer. v. 6, no. 24. Oct. 26, '07. p. 2.)

Electra. Production at Garden Theatre, N. Y. city. (in Theatre. v. 8. Mar., 1908. p. 60.)

—— Portrait of Frau Krull as Elektra. (in Ill. Lond. N. v. 134. Jan. 30, 1909. p. 150.)

—— Premiere at Royal Opera House, Dresden. il. (in Mus. Cour. v. 58. Feb. 17, 1909. p. 5–6.)

—— Scenes from Electra. il. (in Harp. W. v. 53. Mar. 27, 1909. p. 32.)

—— Musical value of Strauss' Elektra. il. (in Cur. Lit. v. 46, Apr., 1909. p. 431–5.)
Quotes from N. Y. Times; Bost. Transcript; Musical Leader and Concert Goer, article by C.V. Kerr; Lond. Daily Telegraph; Mus. Courier; Manchester Guardian by E. Newman.
Portrait of Strauss.
Cartoon in "Jugend" of Dresden Opera House after the storm.
Schumann-Heink as Electra from N. Y. Times and one scene, also from N. Y. Times.

—— Elektra. (in Lond. Times. Apr. 19, 1909. p. 8.)

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—— American reception of Strauss' Elektra. il. (in Cur. Lit. v. 48. Mar., 1910. p. 322–5.)
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—— Baughan, E: A. Strauss' Elektra and the future of music drama. (in Liv. Age. v. 265. Apr. 30, 1910. p. 265–70.)
From English Review.

—— Elektra at the Manhattan Opera House. (in Mus. Cour. v. 60, no. 14. Apr. 6, 1910. p. 31.)

—— Bernard Shaw's glorification of Elektra. (in Cur. Lit. v. 48. May, 1910. p. 536–7.)

Feuersnot. Strauss, Richard. Feuersnot; ein singgedicht in einem akt von Ernst von Wolzogen. Opus 50, 331 p. Berlin, Adolph Fürstner, c1901.
The full score; to be found in the Library of Congress.

—— Melitz, Leo. Feuersnot. (in his Opera-goers' complete guide. 1909. p. 118–19.)

—— Feuersnot. (in Mus. Wld. Jan., '02. p. 157–8.)

—— Feuersnot in Vienna. (in Mus. Cour. v. 44, no. 10, Mar. 5, 1902. p. 12.)

—— Feuersnot in Berlin. (in Mus. Cour. v. 45, no. 21, Nov. 19, 1902. p. 5.)

Guntram. Strauss, Richard. Guntram; in drei Aufzügen. Dichtung und Musik von R. Strauss. Opus 25. 525 p. München, Jos. Aible, c1895.
Full score; to be found in the Library of Congress.

—— Floersheim, Otto. First performance in Weimar. (in Mus. Cour. v. 28, no. 23. June 6, 1894. p. 11–12.)

—— Melitz, Leo. Guntram. (in his Opera-goers' complete guide. 1909. p. 136–8.)

—— Guntram in Berlin. (in Mus. cour. June 26, 1901. v. 42, no. 26, p. 5–6.)

—— Guntram. (in Boston Symphony Orchestra program. 1904–5. no. 4, p. 222–7.)

Salome. Wilde, Oscar. Salome; a tragedy, with sixteen full page illustrations by Aubrey Beardsley. N. Y. Lane, 1906. $3.50.
The play from which the opera was taken.
Small ed. Lane.

—— Strauss, Richard. Salome; dramma musicale in un atto di Oscar Wilde; tradotto da Alex. Lewington. Opus. 54. 352 p. Berlin, Adolph Fürstner, c1906.

—— Strauss, Richard. Salomé; drame musicale en un acte, poeme de Oscar Wilde. 352 p. Opus. 54. Berlin, Adolph Fürstner, c1906.
Full score; to be found in the Library of Congress.

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—— Chop, Max. Strauss' Salomé. Leipzic Reclam, 1907. (Universal Bibliothek 4955.)

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—— Singleton, Esther. Salome. (in her Guide to modern opera. 1909. p. 293–311.)

—— Salome. (in Mus. Stand. Dec. 16, 1905. p. 385.)

—— Salome. (in Mus. Cour. Jan. 3, 1906. p. 5.)

—— Strauss' Salome scores an overwhelming success. (in Mus. Amer. v. 3, no. 8. Jan. 6, 1906. p. 9.)

—— Richard Strauss' Salome; the musical sensation of the winter. (in Cur. Lit. v. 40. 1906. p. 307–10.)
Quotes from German papers and London Truth.
Portraits of Strauss and his wife.
Cartoon from "Jugend."

—— Salome motifs dissected. (in Mus. Amer. v. 3, no. 19. Mar. 24, 1906. p. 13.)

—— Salome in Leipzic. (in Mus. Amer. v. 4, no. 6. June 23, 1906, p. 7.)

—— Thus spake Richard Strauss. (in Mus. Amer. v. 4, no. 10. July 21, 1906. p. 6.)

—— Schneider, Louis. Salome's success. (in Mus. Amer. v. 4, no. 13. Aug. 11, 1906. p. 2.)

Salome. Reception of Salome in N. Y. (in Mus. Amer. v. 4, no. 20. Sept. 29, 1906. p. 5.)
—— Gilman, Lawrence. Richard Strauss' Salome. (in No. Amer. Rev. v. 184. Jan., 1907. p. 180–5.)
—— Paris sopranos at odds over "Salome." (in Mus. Amer. v. 5, no. 8. Jan. 5, 1907. p. 6.)
—— Salome in Milan. (in Mus. Amer. v. 5, no. 9. Jan. 12, 1907. p. 11–12.)
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—— W. J. Henderson's lectures on Salome reviewed. (in Mus. Amer. v. 5, no. 10. Jan. 19, 1907. p. 5.)
—— Richard Strauss' Salome. (in Nation. v. 84, Jan. 24, 1907. p. 89.)
—— Chilton, C. B. Salome, a septic opera. (in Ind. v. 62. Jan. 24, 1907. p. 186–8.)
—— Salome. (in Musician. v. 11, no. 5. p. 249–50.)
—— Gilman, Lawrence. Strauss' Salome. il. (in Harp. W. v. 51. Jan. 26, 1907. p. 132; 53: Feb. 6, '09.) p. 27.
—— Salome creates a sensation at the Conried benefit. il. (in Mus. Amer. v. 5, no. 11. Jan. 26, 1907. p. 1 cont. on p. 8.)
—— Richard Strauss' Salome. il. (in Ind. v. 62. Jan. 31, 1907. p. 252–5.)
—— Salome is barred from the Metropolitan Opera House. (in Mus. Amer. v. 5, no. 12. Feb. 2, 1907. p. 1 cont. on p. 8.)
—— Gilman, Lawrence. A maleficent music drama. il. (in Harp. W. v. 51. Feb. 9, 1907. p. 206.)
—— Salome. (in Outlook. v. 85. Feb. 9, 1907. p. 294–5.)
—— Conried will give Salome on tour. (in Mus. Amer. v. 5, no. 15. Feb. 23, 1907. p. 1.)
—— Emil Paur, conductor of the Pittsburg orchestra, gives opinion of Salome. (in Mus. Amer. v. 5, no. 15, Feb. 23, 1907. p. 7.)
—— Seven veil music at the Metropolitan. (in Mus. Amer. v. 5, no. 16. Mar. 2, 1907. p. 2.)
—— Strauss making a standard interpretation of the Salome music. il. (in Mus. Amer. v. 5, no. 17, Mar. 9, 1907, p. 18.)
—— Salome dropped. (in Mus. Amer. v. 5, no. 17. Mar. 9, 1907. p. 1.)
—— Salome; the storm centre of the musical world. (in Cur. Lit. v. 42. Mar., 1907. p. 294–8.)
—— Richard Strauss and the music of the future. (in R. of R. v. 35. Mar., 1907. p. 354–5.)
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—— Madame Fremstadt tells why opera was dropped. (in Mus. Amer. v. 5, no. 22. Apr. 13, 1907. p. 21.)
—— Paris audience cheers Salome. (in Mus. Amer. v. 5, no. 26. May 11, 1907. p. 21.)
—— Too many Salomes spoil the opera. (in Mus. Amer. v. 6, no. 2. May 25, 1907. p. 17.)

Salome. Salome in Paris, with portraits of Fremstadt, Kam, Destinn and Larsen as Salome. (in Mus. Amer. v. 6, no. 11. July 27, 1907. p. 7.)
—— Portrait of Maud Allen as Salome. (in Theatre. v. 8. Sept., 1908. p. 235.)
—— The vulgarization of Salome. (in Cur. Lit. v. 45. Oct., 1908. p. 437–40.)
Quotes Henderson in N. Y. Sun; N. Y. World; Evening Mail; N. Y. Times.
—— Portrait of Emmy Destinn as Salome. (in Theatre. v. 8. Dec., 1908. p. 335.)
—— Production at Manhattan Opera House. (in Mus. Cour. v. 58. Feb. 3, 1909. p. 23–6.)
—— Gilman, L. Strauss' Salome again. (in Harp. W. 53: Feb. 6, '09.) p. 27.
—— Production at Manhattan Opera House. (in N. Music R. v. 8. Mar., 1909. p. 219–20.)
—— Production at Manhattan Opera House. (in Craftsman. v. 15. Mar., 1909. p. 741–2.)
—— Production of Salome at Manhattan Opera House. il. (in Theatre. v. 9. Mar., 1909. p. 76–8.)
—— Portrait of Hedwig Reicher as Salome. (in Everybody's. v. 20. Apr., 1909. p. 564.)
—— Portrait of Bellincioni as Salome. (in Mus. Cour. v. 59, no. 5. Sept. 22, 1909. p. 5.)
—— Maud Allen. Port. as Salome. (in Theatre 9: 130. Apr., 1909.)
—— Portrait of Frau Krull as Salome. (in Craftsman. v. 17. Dec., 1909. p. 284.)

ABBREVIATIONS FOR PERIODICALS
REFERRED TO IN PART II

Acad.	The Academy.
Atlan. Mo.	Atlantic Monthly.
Bkman.	Bookman.
Bk. News.	Book News.
Cent.	Century magazine.
Contemp.	Contemporary Review.
Craftsman.	Craftsman.
Critic.	Critic.
Cur. Lit.	Current Literature.
Dial.	Dial.
Etude.	Etude.
Everybody's.	Everybody's Magazine.
Fortn. Rev.	Fortnightly Review.
Forum.	Forum.
Gaz. d. Beaux Arts.	Gazette des Beaux arts.
Harp. W.	Harper's Weekly.
Ill. Lond. N.	Illustrated London News.
Ind.	Independent.
Internat. Stud.	International Studio.
Lit. Digest.	Literary Digest.
Liv. Age.	Living Age.
Munsey.	Munsey's Magazine.
Music.	Music.
Mus. Amer.	Musical America.
Mus. Cour.	Musical Courier.
Mus. Rec. & Rev.	Musical Record and Review.
Mus. Stand.	Musical Standard.
Mus. Times.	Musical Times.
Mus. Wld.	Musical World.
Musician.	Musician.
Nation.	Nation.
No. Amer. Rev.	No. American Review.
19th Cent.	Nineteenth Century.
Outlook.	Outlook.
Put. Mo.	Putnam's Monthly.
R. of R.	Review of Reviews.
Sat. Rev.	Saturday Review.
Spectator.	Spectator.
Theatre.	Theatre.
W. W.	World's Work.

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